

No 22 August 12-25 1982 60p

# KERRANG!

Delivering the decibels ...

**GILLAN!**

**Exclusive  
interview**

**SAXON!  
STEVE MILLER!  
MANOWAR!  
ANVIL! ELOY!  
MAMAS BOYS!  
FRANK MARINO!  
STATUS QUO!  
RAGE!  
URIAH HEEP!  
TWISTED SISTER!**

**Plus: who is Eddie Clarke with now?  
Hawkwind! Win Lynyrd Skynyrd picture discs!**





**The official HM charts, specially compiled ★ for Kerrang!  
from a nationwide survey of 50 specialist shops**

## SINGLES

- 1 7 EYE OF THE TIGER **Survivor** Scotti Brothers
- 2 2 FREEBIRD **Lynyrd Skynyrd** MCA
- 3 1 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) **AC/DC** Atlantic
- 4 4 CAN'T LIVE WITHOUT YOU **Scorpions** Harvest
- 5 6 LOSING MY GRIP **Samson** Polydor
- 6 3 RENDEZVOUS **Tygers of Pan Tang** MCA
- 7 - RUFF CUTS (EP) **Twisted Sister** Secret
- 8 12 IF YOU WANT MY LOVE **Cheap Trick** CBS
- 9 5 HEAT OF THE MOMENT **Asia** Geffen
- 10 - AMERICAN WOMAN **Krokus** Arista



- 11 9 CRIMSON AND CLOVER **Joan Jett & the Blackhearts** Epic
- 12 10 PARANOID **Black Sabbath** NEMS
- 13 8 YOU KEEP ME HANGIN' ON **Rods** Arista
- 14 11 WHO'S GONNA WIN THE WAR **Hawklords** Flicknife
- 15 13 SITTING PRETTY **Silverwing** Mayhem
- 16 14 THE NUMBER OF THE BEAST **Iron Maiden** EMI
- 17 18 KEEP THE FIRE BURNING **Reo Speedwagon** Epic
- 18 17 BIG GUNS **Rory Gallagher** Chrysalis
- 19 - NO POINT IN RUNNING **Black Rose** Teesbeat
- 20 30 AMERICA **Bernie Tormé** Kamaflage
- 21 16 ENOUGH IS ENOUGH **April Wine** Capitol
- 22 15 SHE DON'T FOOL ME **Status Quo** Vertigo
- 23 19 MONY MONY **Gaskin** Rondelet
- 24 25 MAYDAY **Santer's** Ready import
- 25 20 FANTASY **Aldo Nova** CBS
- 26 23 ALRIGHT NOW (EP) **Free** Island
- 27 22 CALL ME (EP) **Diamond Head** MCA
- 28 27 SPEND THE NIGHT **Cheetah** CBS
- 29 - HEY JOE **Spirit** import
- 30 - BOUND AND GAGGED **Ted Nugent** Atlantic import

## IMPORT ALBUMS

1. JUGGERNAUT **Frank Marino** Columbia
2. TOO FAST FOR LOVE **Motley Crue** Leathur
3. EYE OF THE TIGER **Survivor** Scotti Brothers
4. REVENGE **Mayday** A&M
5. BATTLE HYMNS **Manowar** Liberty
6. BEER DRINKERS **Motorhead** Milan
7. ONE FALSE MOVE **Harlequin** Columbia
8. MEGAFORCE 707 **Boardwalk**
9. STRANGER **Stranger** Epic
10. TORONTO **Toronto** A&M

## ALBUMS

- 1 1 PICTURES AT ELEVEN **Robert Plant** Swansong
- 2 2 SCREAMING FOR VENGEANCE **Judas Priest** CBS
- 3 4 WILD DOGS **Rods** Arista
- 4 3 NUGENT **Ted Nugent** Atlantic
- 5 13 ASIA **Asia** Geffen
- 6 6 GOOD TROUBLE **REO Speedwagon** CBS
- 7 12 THE UNEXPECTED GUEST **Demon** Carrere
- 8 27 POWERPLAY **April Wine** Capitol
- 9 7 ALDO NOVA **Aldo Nova** CBS
- 10 5 KILLERS **Kiss** Casablanca
- 11 - JUGGERNAUT **Frank Marino** CBS import
- 12 21 SPECIAL FORCES .38 **Special** A&M
- 13 17 TOO FAST FOR LOVE **Motley Crue** Leathur import
- 14 8 TURN OUT THE LIGHTS **Bernie Tormé** Kamaflage
- 15 10 WIPED OUT **Raven** Neat
- 16 - GOLD AND PLATINUM — THE BEST OF LYNKYRD SKYNYRD **Lynyrd Skynyrd** MCA
- 17 33 EXTRATERRESTRIAL LIVE **Blue Oyster Cult** CBS
- 18 11 VINYL CONFESSIONS **Kansas** Kirshner
- 19 15 EYE OF THE TIGER **Survivor** Scotti Brothers import
- 20 24 REVENGE **Mayday** A&M import
- 21 38 ONE ON ONE **Cheap Trick** CBS
- 22 20 BEFORE I FORGET **Jon Lord** EMI
- 23 9 THE NUMBER OF THE BEAST **Iron Maiden** EMI
- 24 28 BATTLE HYMNS **Manowar** Liberty import
- 25 19 FOR THOSE ABOUT TO ROCK (WE SALUTE YOUR) **AC/DC** Atlantic
- 26 - BEER DRINKERS **Motorhead** Milan import



- 27 - THUNDER IN ROCK **Myofist** ★
- 28 - DEATH IN THE NURSERY **Legend** Workshop
- 29 - ONE FALSE MOVE **Harlequin** CBS import
- 30 - MEGAFORCE 707 **Boardwalk** import
- 31 14 METAL ON METAL **Anvil** Attic
- 32 16 THE EAGLE HAS LANDED **Saxon** Carrere
- 33 - TORONTO **Toronto** A&M import
- 34 18 NICE 'N' DIRTY **Rage** Carrere
- 35 23 PRIVATE AUDIENCE **Heart** Portrait
- 36 35 BOLD AS BRASS **Bodine** Rhinoceros import
- 37 25 BLACKOUT **Scorpions** Harvest
- 38 - US METAL VOLUME 2 **Various** import
- 39 - IN FOR THE COUNT **Balance** Portrait
- ★ 40 - PLANETS **Eloy** Heavy Metal

Charts compiled by MRIB

# KERRANG!

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# REO *Speedwagon*

the new album

## **'GOOD TROUBLE'**



The new album from REO Speedwagon.  
Come on - get into trouble.

Album: EPC 85789  
Cassette: EPC 40-85789





**IF I WERE A**



PIC BY BOB ELLIS



# CARPENTER



PIC BY LFI

**Dante Bonutto talks exclusively to Ian Gillan and finds out why he would knock on wood if he didn't enjoy music any more.**

**I**N A field somewhere between London and Reading lies a tape of 'Double Trouble'. A two-record set containing both live and studio material, it surpassed all previous Gillan albums in terms of overall sales. Yet a pre-release earful of the studio half (and only part of that) during a fifth-gear burn up on the M4 proved more than enough for Ian Gillan himself. The songs he liked, the mix, handled by US producer Steve Smith, he didn't. "I wound down the window, ripped the tape out of the cassette player and threw it away. It was . . . *crap!*"

There are times, even for one of rock's most articulate spokesmen, when the simple, graphic expression carries most meaning. Clearly Ian gleans little pleasure from the memory of that

album but, a pub near the Hounslow district of London being our chosen rendezvous, he can at least console himself with a pull on a pint.

"All the power was missing from it," he continues, setting down his glass, "I just hated it. The sound was more acceptable for American audiences, I suppose, but I don't really give a monkey's toss about American audiences or any audience when it comes to writing the songs. Which isn't to say I don't care about the fans, just that, ultimately, you have to make your own judgement on music, you've got to be proud of what you do because you're the one who has to live with it, be it a success or a failure.

"As far as I'm concerned the public can take me or leave me



PIC BY BOB ELLIS

CONTINUED OVER PAGE



**'If a Deep  
Purple  
reunion did  
happen it  
would have  
to be a totally  
spontaneous  
thing decided  
by the guys  
in the band.  
It's not  
something  
businessmen  
or record  
companies  
could put  
together  
because  
then it  
would be  
garbage,  
rubbish.'**

## FROM PAGE 5

and what I do. No compromise at any stage at all. I'm not interested in it. I left Deep Purple for that reason, because suddenly we were beginning to do what the audience expected. Even if 'Double Trouble' had been multi-platinum... well, I haven't played it since."

And that goes for all four sides. It may have been the studio material that first incurred the Gillan wrath but the live recordings mixed by, yes, Steve Smith proved no more appealing.

"It was balanced all wrong," he explains. "I said the Steve: 'make sure you can hear the audience', and that's about all you can hear. It's just like a huge hippo wallowing as far as the sound's concerned."

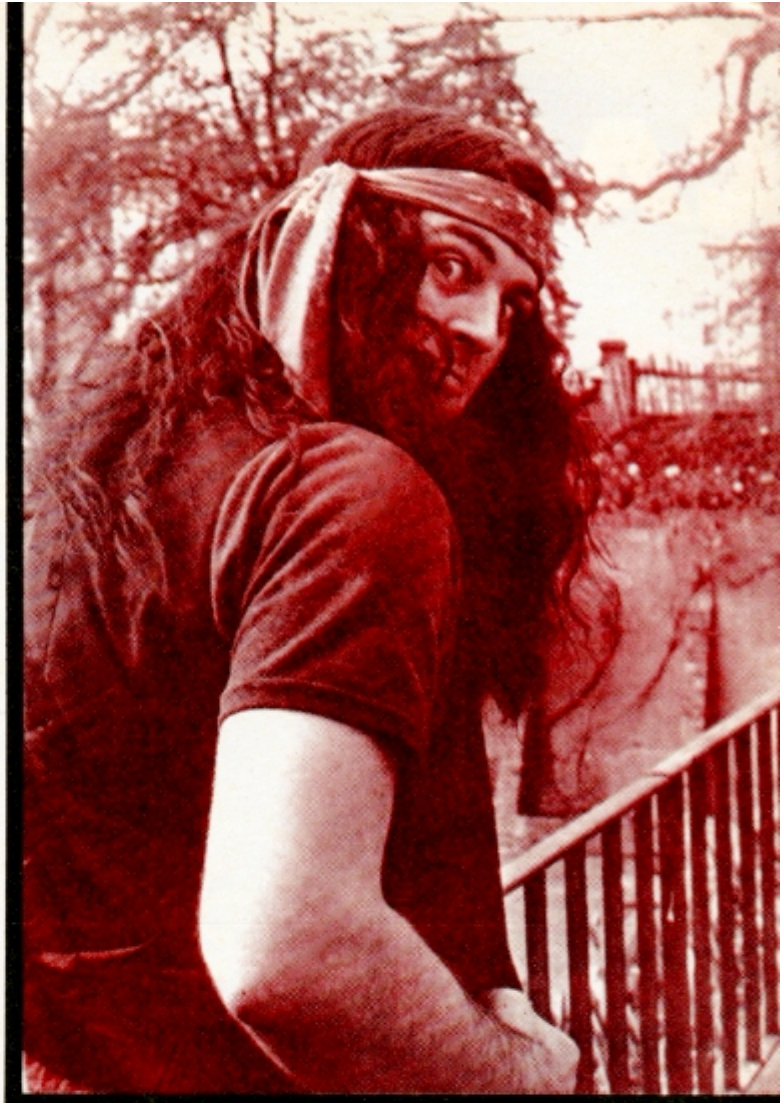
Up until recently the band placed the emphasis on performing rather than recording and didn't pay a great deal of attention to the production side of things, handled for a long time within the Gillan camp. The aim was simply to capture the rawness and spontaneity of a gig on vinyl, an approach most exhaustively explored on 'The Maelstrom' (the B-side of 'Mutually Assured Destruction') where key, tempo and structure were decided over a brace of swift halves and the end result left to stand without the assistance of overdubs. Eventually, however, the time came for a re-think.

"As a result of growing maturity within the band you reach a stage where you feel an element of control; you're no longer fighting and struggling to come to grips with your own identity and the music you're trying to play. It's a wonderful moment when you get there, though you know you've got a very short time to capitalise on it artistically, which is why for the last album we started thinking seriously about using a producer."

"Now I've nothing against Steve, he's a great guy to work with, very professional, but he's really been involved with different kinds of music (Robert Palmer, Bob Marley) and I don't think he quite understood what we were trying to do. It just didn't work."

**A**FTER the experience of 'Double Trouble', Ian was sorely tempted to give up with outside producers but Virgin Records, with whom he enjoys a comfortable working relationship, persuaded him to persevere. Mick Glossop, responsible for the production on the forthcoming Gillan album 'Magic', due for release on September 17, was their suggestion and, while the other major artistes on his worksheet (Frank Zappa, Van Morrison, The Skids) certainly don't come under the HM banner, Ian's more than happy with the results.

"I heard the mixes yesterday afternoon and I phoned him up and said: 'It's the best vocal sound I've ever had'. He's a great



producer. He picks the stones out of your path and he's got this marvellous ability to act as a catalyst and turn things in exactly the right direction. Before entering the studio we spent two weeks arranging and rehearsing the new material in a village hall on the south coast and he even came down for that so he'd be with the songs from their conception. I can say with some confidence that I wouldn't want to record again without him."

The next single, one of nine tracks on the new LP, is 'Living For The City', a cover of the Stevie Wonder song, backed with 'Purple Sky' and 'Breaking Chains', two homegrown compositions that won't appear anywhere else. 'Helter Skelter' by The Beatles and 'Smokestack Lightning' by Howlin' Wolf have also been given the full Gillan treatment but, for the moment at least, they won't be transferred onto vinyl.

"You know, Janick (Gers) had never even heard of 'Helter Skelter'," recalls Ian, still incredulous, "and discussing 'Smokestack Lightning' was like talking about a Napoleonic campaign. That's how historical it is in his eyes, yet everything he plays is based on those roots."

Ian's no doubt right on that score but the way the Gillan guitarist composes himself onstage — his mannerisms and

stylised flurries — shows a clear debt to Blackmore too.

"Well, I think he's a combination of Blackmore and Page, cos Page does that haemorrhoid kick. But he's a great technician also. He's learnt how to play his guitar properly."

It's now almost 14 months since Janick Gers replaced Bernie Tormé at Gillan's right hand and, with the ghost of his predecessor firmly and finally exorcised, he's starting to have more of an influence on the writing side — in terms of quality if not quantity. His role, and that of the other band members, is to provide the basic musical input to which Ian, hopefully inspired by what he hears, adds the lyrics.

"I do them in the khazi at the studio," he explains matter-of-factly, "it takes about an hour. I go and have a dump and ideas usually come."

Do you start with a title?

"No, I start with noises, percussive sounds; I start singing gibberish. Then, when I've got some kind of phrase structure and the metre of the verse worked out, I do a lot of notation and start on the subject matter. When that's decided I just write about a page of a story to get the ideas out, the colour and the pictures, then go back to my notes on the metre and the phrasing and start looking for musical words because you can't



take poetry and short stories and put them to music. It doesn't work."

THE day after our conversation Gillan the man and Gillan the band were heading eastwards to Bangkok, Kuala Lumpur and Manila. The plan was simple enough in theory: to play a couple of shows in each place in venues ranging from six to 40,000-seaters, the largest being the hall in Manila which housed one of the Ali/Frazier confrontations ('the thriller in...'), but in practice it resulted in much protracted, often bizarre negotiation.

"First of all you have to submit the programme you're going to do to the Ministry Of Culture who check all the lyrics to make sure you haven't got any subversive traits. Then you have to send over press clippings, both domestic and international, and they have them translated as well, and when they've okayed all that they look at your picture. We got this message back saying that we'd been approved for Kuala Lumpur and that they were going to rubber-stamp our visas, but just one last thing and that's 'none of the band boys hair must fall on their shoulders though they will be allowed to pass through customs if they tie it up or wear a hat to conceal it'."

This regulation, stringent though it may be, was of little concern to gloss-top John McCoy but Ian, feeling that he might just have a problem, has his moves already plotted.

"As soon as we land I'm gonna freak out my hair and have it going straight up in the air," he confides, determined not to suffer the fate of manager Phil Banfield who decided that a Samson special was the only sure way to gain entry. Drastic stuff, you'll agree.

This initial rigmarole aside, however, the more obscure Eastern countries can prove something of a haven for rock 'n' roll bands. The poverty, reflected in the fact that 75 per cent of the tickets for the shows are virtual giveaways at 35 pence each, is a none too pleasant reality but the prevailing attitude to rock music, a good deal less cynical and blasé than in the West, does something to balance this out.

"There's a wonderful sense of innocence about the whole thing," says Ian, "it's highly motivating. You don't have to be too guarded with what you say. You can talk to people and tell them honestly how you feel, which is what I try to do anyway, but half the time with Western media people you feel there's a kind of entrapment thing going on. There's this deep suspicion of the music business as a whole."

It's not surprising, therefore, that Ian hasn't picked up a music paper in well over a year. He used to leaf through them at one point but, harking back to the aforementioned cynicism, he feels that they're no longer doing enough to support and nurture British rock bands. As far as he's

concerned the latter are the best in the world, though he's less complimentary about British jazz and, in particular, British brass and string sections on the general session circuit. Having had a great many in his Kingsway studio over the past 10 years they've become something of a personal *bête-noire*.

"They're highly unionised and highly boring; their attitude is *pathetic*. They turn up, sit down, open their *Playboys*, wait for the MD to arrive then run through it. They eventually get it, it's in time *just*, in key *just*, but it's done with not an ounce of feeling. Atrocious..."

By the time you read this the band should have completed their Eastern dates and Ian will either be attending business meetings in the States (his albums have still to be released there though he's toured the country a handful of times with Gillan and 32 times overall), or ensconced at his studio producing a Finnish group called Zero Nine. That should keep him busy until August 21 and Gillan's debut Donington appearance, a second on the bill slot to Quo though it's likely that his name will lure as many into the festival mire as the headliners, after which he's off to Europe for 15 shows in Italy — under canvas.

"The Italians go completely apeshit," he says, with a hint of relish. "When they walk out they leave the halls completely bare, they go crazy, so the promoters find that the best way to keep the damage down is to hold the gigs in circus tents. I love playing them, I suppose it's a romantic thing in a way."

BOISTEROUS ebullience isn't the sole preserve of fiery-veined Latins, however. Following John McCoy's production activities with a Yugoslavian band of unpronounceable title, the country has elevated him to folk hero status and far from sedate 'Slavs roar Gillan on with a manic, if somewhat *passé*, fervour. Ian recounts his exploits there with an air of disbelief.

"The time before last we were playing to some 8-9,000 people in an indoor Wembley-type arena, it was a televised gig, and there was one group of kids down the front who'd obviously just received the 1976 *Melody Maker* and learnt that spitting was the latest thing. They were standing there gobbling all over me and I don't like being spat at under any circumstances. They were laughing and joking but I was going 'watch it, I'm gonna have you', cos there was phlegm flying everywhere, it was foul."

"Anyway, there was about a six foot gap between the stage and the barrier and in the end I just leapt across and into the audience. I got the fellow responsible but the next thing I know the music's stopped and there's this big punch-up going on down the front — we're all slugging away, the crowd's

cheering and the cameras are zooming in. It was ridiculous. It turned from a rock concert into a brawl, and just that very evening someone had asked us if we ever have any trouble at our concerts and we'd say: 'no we get no fights at all'... just the ones I start!"

Clearly there was nothing amiss with the Gillan constitution on that occasion but there've been times when his performance onstage has been blighted by illness. At the start of the last British tour, for example, he was struck so low that he could barely remember the lyrics.

"Well, you can pick up various bugs in your system which lie dormant until they're triggered off either by 10 nights of debauchery or a simple thing like a cold, but I've just had a complete check-up and been passed fully fit; even my hearing's grade one, believe it or not."

This finding is actually something of a vindication for Ian, giving him the chance to say 'I told you so', to one of the top ear specialists in the country. The latter assured him some time ago that prolonged exposure to a full-tilt Marshall blaze would inevitably make lip-reading a necessity and, while the aural efficiency of Lemmy and Ted (what?) Nugent would seem to bear him out, Ian remains unmoved.

"I can hear things only dogs should hear," he claims proudly. "I think rock music might damage your ears if you don't listen to it regularly because sometimes it's brutal, when everyone's whacking it out it's like a body blow. But I've got this theory that if you know when it's gonna happen there's probably some kind of muscle in the ear that tends to move it about. After playing with consistently loud groups — I mean they're consistently quiet as well but when they're loud they're very loud — I can hear everything."

While 'Smoke On The Water' looks sure to hold its place in the Gillan set ("I can't imagine doing a show without singing

'Smoke'"), it's clear that following the release of 'Magic' some of the older songs will have to be eased out to make way for the new material. The set could, of course, be extended but as far as Ian's concerned 90 minutes is the optimum length of time for a band to be onstage.

"I've thought about this for years," he says. "Any less and you're not doing it properly and any more... it's all very well that American fellow playing for four hours, I forget his name..."

Bruce Springsteen?

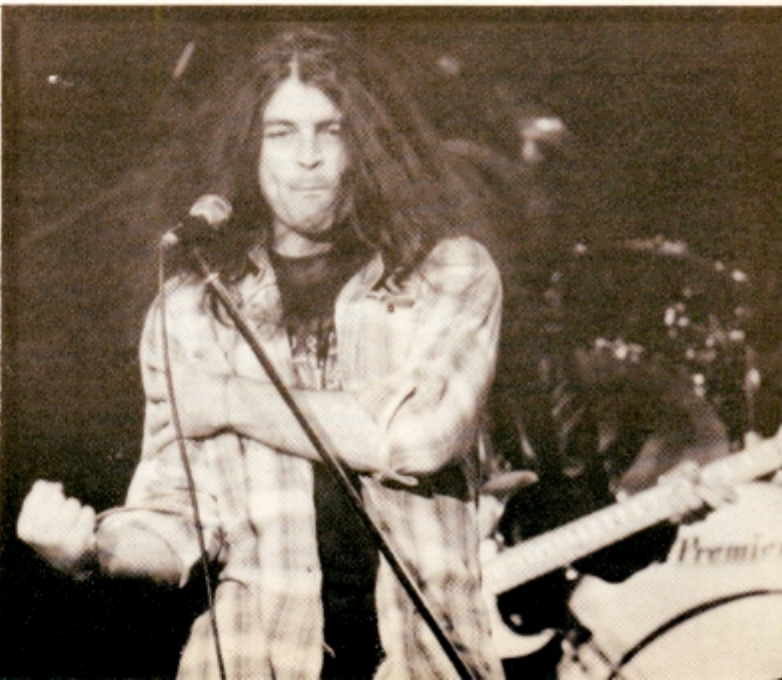
"Yeah, that's the one, but rock music for me is so physical it's not true. And I don't mean jumping up and down, I just mean pushing everything outside from the inside. That's the delivery required of rock music from my point of view. If I'm not crawling away on my hands and knees after a gig then I haven't done it right."

EARLY in his career, with Episode Six, Ian found himself playing stints of four and seven minutes on a Dusty Springfield/Alan Price 'package show', but with Deep Purple it was almost always an hour and a half onstage.

Today, a reunion on the boards for a similar length of time would certainly provide the Mk II personnel with a good deal more than their early seventies income and, while the thought has often crossed Ian's mind, there are no plans he's aware of to get the band back together.

"If it did happen, it would have to be a totally spontaneous thing decided by the guys in the band. It's not something business men or record companies could put together because then it would be garbage, rubbish. And it would have to be brilliant — the pride alone would see to that. If everyone got together and thought 'bloody hell, what's going on here, he's changed, look at the state of him', then I think we'd quietly shrink off somewhere and carry on with what we were doing. Who's to

CONTINUES PAGE 40







## DONINGTON DETAILS

**Howard Johnson helps you dodge the dodgy stuff, find the facilities and generally enjoy yourself at the year's biggest one day festival**

**S**EEING AS this issue of Kerrang! is largely devoted to coverage of one of Britain's largest festivals, it would be of value, not to mention hugely appropriate, to disclose some information on the practicalities of attending Donington 'Monsters Of Rock' '82 so that your day can be more enjoyable.

Firstly, it's not too late to attend the event on Saturday August 21. Tickets are available on the day at the festival site for £11. Thus you will actually need to know how to reach the place! Travel arrangements are as follows:

**By car:** There is direct access to the Donington site from the M1. Take exit 24 from whichever direction you are travelling. Parking facilities are excellent with enough space for 20,000 cars and 1,000 coaches.

**By train:** The nearest stations to Donington are Derby and Nottingham and for details of train times 'phone Derby 32051 or Nottingham 46051. It's recommended that you book train tickets in advance to ensure a seat, but there will be late trains running around the time of the festival and a shuttle bus service will be operating between both stations and the site at regular intervals.

**By air:** Hardly applies to most of us, does it? Yet if your name happens to be Laker, then the East Midlands Airport lies a mere mile from the site.

If you require any more information on what travel arrangements have been made in your area as regards coaches, trains etc, telephone Walsall 20996.

Well, you've managed to arrive successfully! What awaits you when you get there (gates open

at 11 am)? Of course you'll all want a memento of the day (sic), so there will be official merchandising stalls inside the site and even two outside, selling T-shirts, programmes etc. As ever, you are all strongly advised to steer clear of any unofficial merchandising which may be on sale around the site.

If you feel a mite peckish during the proceedings there will be a variety of good quality fast food stalls. Other natural needs will be catered for thanks to 160 male and female toilets and should the excitement of the day become too much for you, then 100 St. John Ambulancemen, 10 nurses and two doctors can look after your every need.

There will be plenty of drinking water available and if all this is still not clear to you, then you can visit the information centre which will be situated at the site on the day of the festival.

Rivalling the six bands on the bill as main attraction this year will of course be the Kerrang!/ Sounds tent. At this hive of activity you will find a notice board for all your important messages, various issues of this hallowed journal for sale, freebies galore and who knows what other goodies?! Don't miss that one!

Finally, let's have a quick name-check on all the bands who will provide the entertainment. Canuck heavies Anvil will open the show at 12.45 to be followed by Uriah Heep at 1.45, Hawkwind at 3.00, Saxon at 4.30, Gillan at 6.15 and headliners Status Quo at 8.00-10.30pm. It must be emphasised that, as at all festivals, running times are . . . how shall I put it? . . . flexible!!

That seems to be about the lot, so all that's left to be said is enjoy the bands and . . . have a good day!



**You've got  
a picture disc comin'**



**'You've Got Another Thing Comin''**

Now available as a picture disc and taken from the chart album  
'Screaming For Vengeance'

Also featuring — live on the B side — 'Exciter'

Picture single: CBS A11 2611





# MAYHEM!

**GUITARIST Phil Collen** has left **Girl** after three years with the band just prior to the release of their new four-track EP. Phil has had "plenty of offers" to join other bands but at present is content to take a break from the biz before making any firm decisions. The split is on amicable terms, Phil realising that the band seemed to be lacking in direction.

**Girl's** future, too, appears to be in some doubt. The fate of the EP titled '2+2' may prove to be the deciding factor.

**ANVIL**, currently deep in rehearsal, will be making their debut UK appearance at this year's Donington Festival, but feverish activity from the four Canadians is assured for the next few months. The band wish to undertake a support tour of major UK venues and also shake a few club walls as headliners after the festival, then returning home to record their third album which they hope will be produced by **Chris Tsangarides**, the man responsible for their last 'Metal On Metal' release. Anvil have recently played support on live of **Iron Maiden's** Canadian dates, going down a storm, and Kerrang! recommends a trip to see 'em any time!

**GARY BARDEN** has been hard at work of late. Following his earlier recording sessions with **Gary Moore** (which ended somewhat less than amicably), Gary has been into the studios once again to lay down one track with assorted muso friends. The result is 'Shine A Light On Me' and having been treated to a sneak preview Kerrang! can assure that this opus matches anything recorded during the vocalist's **MSG** period. The song is commercially based while still being ultra hard-rocking and should see the return of Mr Barden with a new contract shortly.

**STAMPEDE** are now down to a four-piece following the departure of two of their number to work with **Bernie Tormé**. The nucleus of



**FOLLOWING THE** demise of **Neal Kay's Bandwagon** and the disappearance of **Rob Loonhouse**, it was only natural that someone would revive the art of imaginary guitar virtuosity! Thus it was that the **Ad Lib Air Guitar** contest took place in London's **Camden Palace** recently with fingers setting the air on fire in deft miming exploits to the old classics of **Eric Clapton**, **Led Zep**, **Deep Purple** and **The Who**.

Judges **Rick Parfitt** (above left), **Andy Summers**, **Pete Townshend** and **Eddie Clarke** were reported to have learnt a great deal about technique from the contestants, especially winner **Jean-Francois Desbled** who 'riffed it up' to ear-shattering volume and walked off with first prize — a **Vox** guitar and amp. In second place was **Debbie Long-Burgess** (above right). What **Kerrang!** wants to know is when do they start recording!



**Reuben Archer** (vocals) **Laurence Archer** (guitar) and **Colin Bond** (bass) remains intact and has now been completed by new drummer **Eddie Parsons**. Things are looking up for the band as they'll be releasing a five-track **Polydor** EP on August 27 to coincide with their appearance at the Reading Festival. It may feature a track or two recorded at the **Mildenhall Speedway** gig.

**BOB CATLEY** would like to point out that the live album muted in 'Mayhem' (**Kerrang!** No 20) was news to the band *themselves*! What is actually happening is the **Nashville Coliseum** tapes are about to be remixed for release as a live EP. The **Nashville** date was just one of a two month series supporting **Ozzy** during which the band travelled about in **Elton John's** old **Stars 'n' Stripes** tour-bus. The record should be released in September.

**DUTCH-ROCKERS Golden Earring** have finally finished their new album and have it scheduled for September release. The LP, as yet untitled, will come out on the new Dutch label '21 Records' and be distributed in the States by **Polygram/Polydor**. British fans will once more have to rely on the importers! Still no plans for any British dates... but you could always try pestering them via the fan club/infocentre at **Willem**

**Marislaan 419, 67 17HB EDE, Holland.**

**THOSE WELL** known talent spotters 'Neat Records' have followed **Kerrang!**'s lead ('Armed And Ready' No 5), and are releasing a single by the excellent **Glasgow** hopefuls **Heavy Petting**. The two tracks... 'Love X Love' and 'Roll The Dice'... were featured recently in a very powerful **Tommy Vance** session. Also on the Neat release schedule is a 45 by **Leeds'** finest... **Dedringer** — reformed after about a year's absence with new singer **Neil Garfitt** from **Sheffield**.

**FOLLOWING** a pretty arduous gigging schedule lately, **Wrathchild** will be taking a one-month break from the scene. Officially the reason is **Rocky** and the boys are being fitted out in "new battledress ready for a full Autumn onslaught". Does this mean **Shades** is about to bury his burning hatchet? Will **Eddie** put his (in)famous cage out to grass. Stay tuned.

**REMEMBER 720**, the London four piece band who supported **Sabbath** on their last UK tour? They're back in action, having recently recorded a five track demo tape in exotic **Luton**. The tape is an excellent little number, full of melodic hard rockers that should secure the band a deal pretty sharpish. Best tracks are 'Casualty' and the **Squierish** drum-driven 'Animal Beat' so keep an eye

out for them! Incidentally, guitarist **Andy Marshall** has been guesting on **Roger Daltrey's** soon-come solo album.

## US NEWS

### HOLLYWOOD

**THE NWOBHM** bands are a bit lacking on the "N" bit, according to **Ronnie James Dio**. "Bands like **Saxon**, **Iron Maiden** and **Def Leppard** aren't doing anything new with the music," the little man with the big mouth contends in an American pop magazine interview. "What they are is an extension of what bands like **Black Sabbath** and **Deep Purple** were doing years ago. Rather than extending the heavy metal concept, they're simply recycling old riffs and saying absolutely nothing new." We'll happily referee the fight when **Iron Maiden** come to **Ronnie's** hometown in July to play an LA festival with **Foreigner**.

Meanwhile **Dio's** so full of new ideas that a solo album's just come out. Quite different to his stuff with the Sabs, he reckons "even if it sells a million copies doesn't mean I have to go out on my own and be a solo act". As far as I'm concerned I'll be with **Black Sabbath** as long as there is a **Black Sabbath**. Outside projects are good for a band. **The**



**PHIL COLLEN:**  
split with **Girl**



Who are a perfect example, they're always off doing things on their own. Don't be surprised if there's other albums coming out of Black Sabbath." If rumours are to be believed, a strange collection of stuff from **Tony Iommi** will be the next lone effort.

"I'M A great believer in capitalism in the hands of the small businessman." What's this? **Margaret Thatcher**? Nope, **Jethro Tull's Ian** (hello squire) **Anderson** talking about keeping his 15,000-acre farm in shape. Anderson was in LA on a quick promotional visit to say hello to the few radio stations that still loyally play his records and pave the way for a September tour with his new band of **Martin Barre**, **David Pegg**, **Peter John Veltesse** and **Jerry Conway**. While in town, Ian managed to dig out Hollywood's only Indian restaurant to eat in, and took time off to visit a doctor. Seems the man doesn't think too highly of Scottish docs, and comes here once a year for a check-up.

**SHERON ALTON**, one of the two women who fronts Canadian HM band **Toronto**, recently nabbed a Best Guitarist Award up in the frozen north. The band are doing a 60-date tour of Canada, followed by a trip to America, hopefully followed by Europe.

**TED NUGENT** has been in LA plugging his new record and making TV appearances left, right and centre. Since deciding that his music was "watered down" in past years by people around him, the **Gonz** has fired just about everybody and become his own manager and record producer.

#### LAURA CANYON

#### NEW YORK

THE 1982 **Van Halen** world tour kicked off in the States recently and not surprisingly it's their most over-the-top outing to date. Aside from a massive 65-foot stage, there are a multitude of new effects on show (you gotta fill that space somehow!) and **Eddie Van Halen** is using more axes than ever before, including miniatures for the song 'Little Guitars'. The good news for British fans is that **Roth's** rebels are bringing the show to Europe either at the end of the year or in early '83. Also some of the American dates are being recorded for a possible live elpee. And whilst on the subject of the mighty VH, it was interesting to observe **UFO** vocalist **Phil Mogg's** review of the band's 'Pretty Woman' cover in an American magazine.



HOWZABOUT THAT for circulation? Britain's loudest rock mag?! Understatement! Here we have pictorial evidence of this publication's fame and glory as reader **Eric Timlin** gets so thoroughly engrossed in **Kerrang's** contents that he forgets to pose for the photograph (file under: 'This is me in Saudi Arabia'). Obviously the *dozens* of the oil world have taken to indulging in some wholesome reading. Sure beats cans of Coca Cola. Don Revie and a thousand lashings!

"It's like prostituting yourself. The vocalist reminds me of Frankie Vaughan, a famous singer in England who's like Tom Jones. Disgusting... Van Halen, the hookers of rock." One wonders what **Dave Lee Roth** will have to say about that...

**RIOT** have been playing gigs around New York recently and shortly they'll be going out on the road with **Rainbow**. According to guitarist **Rick Ventura**, the band's new vocalist **Rhett Forrester** has worked out "very well indeed" and following the gigs with the man in black, **Riot** will start working on their next album.

A RECENT trek to Buffalo in upstate New York led to the sighting of a hot metallic trio called **Talas**. The eyes and ears of **Kerrang!** were well and truly impressed by the group who have gigged with the likes of **UFO** and **Aerosmith** in the past and who also supported **Van Halen** on their last US tour. **Talas** features an amazing bass player by the name of **Billy Sheehan**, who once worked with **Michael Schenker**, and you can expect a

more in-depth report on the group very shortly.

**SURVIVOR**, currently topping the charts with 'Eye Of The Tiger', the theme tune from the movie 'Rocky III' are now on tour opening for **REO Speedwagon** and **Kansas**.

ALTHOUGH **The Police** aren't usually **Kerrang!** material, the latest project from guitarist **Andy Summers** could well prove interesting since it's an album he's recorded with **Robert Fripp**. **King Crimson** fans take heed! **HUGHES-THRALL**, the band featuring the ex-Purple bassist and **Pat Travers**' former guitarist, have completed a major deal with a division of CBS Records and a debut platter, recorded in Los Angeles earlier this year, should be upon us before long.

ON THE celluloid front, the 'Black & Blue' movie, which documents the 1980 American tour of the **Sabb** and **BOC** together, is currently showing in New York. Whether it'll be screened in Britain remains to be seen and the same goes for the **AC/DC** one that was shot when **Bon** was still with us. Meanwhile, **The Rolling Stones In America**, which was produced on last year's comeback tour, can be expected in the autumn.

TOP NEW York radio station **WPLJ** recently aired an 'exclusive' interview with **Robert Plant**. However fans can rest assured that the man revealed nothing that hadn't already been documented in **Kerrang!**'s world exclusive a couple of months ago (Smirk, smirk!). On the whole the conversation between **Plant** and DJ **Lisa Robinson** was rather pedestrian although there was one amusing part when the lass asked how it felt to have been one of the major sex symbols in rock 'n' roll. After being told about his 'good looks', 'long hair' and 'tight pants', **Robert** was heard to reply: "I thought that was **David Coverdale!**" Even more amusing though was the next comment from **Robinson**, who had clearly not understood the jest, as she asked: "Who?"

WHEN **Foreigner** recently played at the Meadowlands Arena in New York, it transpires that drummer **Dennis Elliot** performed with a broken right hand. The skinbeater didn't tell the rest of the band until afterwards. **STEVE GETT**

## TOUR NEWS

**GENESIS** have now announced their Autumn tour, although the London dates are still to be finalised (Hammersmith Odeon is the rumoured venue). The tour kicks off at St. Austell Coliseum on September 18, followed by Shepton Mallet Showering Pavilion 19, Birmingham NEC 20 and 21, Deeside Leisure Centre 22, Edinburgh Royal Ingliston Royal Highland Exhibition Hall 24 and 25.

The show looks to be the most spectacular yet with a new computer-controlled lighting system as well as the rig normally used. All tickets for the tour will be priced £7.50.

Ticket bookings for St Austell are now on sale at the box office (personal applications only) and Shepton Mallet tickets are available by post only. Some Birmingham tickets went on sale at the box office two weeks ago and are now only available by post as are the tickets for Deeside, Edinburgh and Glasgow. All postal application for all venues are to Gentour, PO Box 4YA, London W1 4YA. Cheques/POs made payable to Gentour. Don't forget to enclose an s.a.e., allow 28 days for delivery and state a second preference of dates.

**HAWKWIND** are hitting the road with 26 dates to their tour. These are: Hitchin Regal October 14 and 15, Manchester Apollo 16, Preston Guildhall 17, Liverpool Empire 18, Glasgow Apollo 19, Edinburgh Playhouse 21, Aberdeen Capitol 22, Newcastle City Hall 23, Bradford St George's Hall 24, Sheffield City Hall 25, Birmingham Odeon 27, St Albans Civic Hall 30, Bristol Colston Hall 31, Southampton Gaumont November 1, Hanley Victoria Hall 3, Dunstable Queensway Hall 4, Norwich University 5, Ipswich Gaumont 6, Leicester De Montfort Hall 7, Tunbridge Wells Assembly Rooms 9, Folkestone Leas Cliff Hall 10, Guildford Civic Hall 11, London Hammersmith Odeon 12 and 13, Oxford Apollo 14. It's thought **Nick Turner** and **Bob Calvert** could make guest appearances on some dates.

**SILVERWING**, whose 'Sitting Pretty' single has featured high in our singles charts, are actually leaving Macclesfield to play some dates in London. Catch them at Canning Town's Bridge House August 11 and Kensington Ad Lib 14.

**MARILLION** have added dates to their tour, these are: Southend Zero Six August 16, Middlesbrough Cavern 20 and Liverpool Warehouse 26 and the Theakston Festival, Wakefield Nostel Priory 28, supporting **Jethro Tull**.

**THE HANDSOME BEASTS** are set to play one of the regular Sunday Heavy Metal slots at Hatfield Poly's Elephant House on September 12.

**PRAYING MANTIS** play a warm-up gig at the London Marquee before they set off for Reading. The date is August 24. Support band for this gig is **Terraplane**.

**CHINATOWN** play seven dates this month: Oxford Pennyfarthing August 19, Hasting Pier 21, London Marquee 22, Whitehaven Whitehouse 26, Blackpool JR's 27, Bristol Granary 28 and Reading Festival 29. More dates are lined up for September.

**SPARTA** have extended their current tour and promise a single soon. The band are appearing at: Forest Town Miners Rock Club August 12, Blackpool JR's 14, Sheffield Penguin 19, Doncaster Hawthorne Lane Club 22, Heanor Miners Welfare 26.

**SPIDER** play Oxford Pennyfarthing August 13, Bristol Granary 14, London Marquee 18, Gravesend Red Lion 20.

JUST IN case you've not been contacted by various demons and covens (ahem!) regarding the disappearance of **Witchfynde**, **Kerrang!** can inform that the band have not split, despite parting company with their record label **Rondelet**. Drummer **Gra Soorsby** and guitarist **Montalo** have recruited **Pete Surgey** on bass and vocalist **Luther Beltz** and a two track demo has been laid down. The tracks are 'Cry Wolf' and 'Cloak And Dagger' and the band hope to follow them with a single and album release tentatively followed by a UK tour.





# GUITAR HEROES

## Paul Quinn (Saxon)



**WHEN DID YOU BEGIN PLAYING GUITAR?** 1962, Acoustic, 1964 Electric, 1967 Blues lead.  
**WHY DID YOU START?** To get on TV like my favourite bands.

**FIRST TYPE OF GUITAR:** Plastic Elvis Presley toy, with automatic chord box.

**MUSICAL TRAINING:** One school year of violin and recorder one month guitar then self taught. I dabble on drums and bass which helps in the arrangement of songs and solo variation.

**EARLY INFLUENCES:** Hendrix, Beatles, Clapton, Beck and Page

**FIRST PUBLIC PERFORMANCE:** School music competition

**FIRST APPEARANCE ON RECORD:** A session

**RECORDING BANDS:** Son Of A Bitch and Saxon

**OTHER VINYL APPEARANCES:** Nix

**EQUIPMENT (LIVE):** Customised Fender Strats, Nadi wireless rig, Ibanez rack pedals, Carlsboro graphic, 4 Marshall valve 100 tops, seven 4 x 12 cabs and recently a Kubicki half scale Flying V.

**STUDIO EQUIPMENT:** Similar but various Gibsons and Fenders, Gordon Smith and Pete Beck and a Vox AC30

**MOST MEMORABLE SOLO ON RECORD:** I like all 26 but 'Taking Your Chances' is unusual (it was the band's idea to play out of context).

**OTHER GUITARISTS YOU ADMIRE:** Millions! Baxter, Halfall, Howe, Kath, May, Rhoads, Schenker, Schon, Townshend, Van Halen, and Walsh, to name but a dozen.



# BUFFALO BIFF

**Howard Johnson  
goes skin  
deep with  
Saxon**

**T**HESE FIVE guys are hardly tax exiles, but Saxon's collective visages have scarcely been seen in Britain over the last six months. Doing a runner? That's doubtful, but the time is ripe for Saxon to spill the beans on their activities. So I was despatched to Shippea Hill, the British equivalent of falling off the edge of the world (boy, is that train station desolate!) to be driven on to Mildenhall and a rendezvous with Biff and the band, preparing for the first of their UK summer festival appearances.

Successfully intimidated by a fierce wind whipping about us as much as Rob Halford on stage, band and scribe climbed in to the Saxonmobile, a truly magnificent US Cadillac named a Lincoln Continental, to be whisked off to the band's hotel in deepest Newmarket. 'Whisked' is the appropriate verb, as the car has such frightening acceleration that while your body is still in the passenger seat, your heart and breath are constantly lagging 300 yards behind. Yet Saxon could never be accused of lagging behind, hard workers as they are, and Biff was quick to discuss the matter in hand, namely an appearance at this year's Donington festival, despite a heady case of jet-lag:

"We were originally asked to play second on the bill quite a time ago but we felt it would be better to wait until next year. In addition to that, it wasn't certain whether there would be a festival there this year. The promoter was having trouble getting the right

CONTINUED PAGE 14



bands to play so everything was up in the air. Anyway, we received a call in America a short while ago asking us to play as a special favour. Maybe the tickets weren't selling too well but we relented and there we are.

"I don't think the bill is as strong as those of the previous couple of years — most of the bands have been around for 25 years, so Anvil and ourselves are the only newcomers! Whatever, it's a good day out and at least you only have to stand in the mud for one day instead of three!

"We'll be flying in from Dallas for the gig so we'll be really jet-lagged. We arrive at Heathrow and travel by helicopter straight to the site — or by submarine if it's raining! On the other hand we could use one of those air-boats we saw in the Everglades. They've got an outboard motor and they'd be just the job for shooting up the M1."

**B**IFF hasn't lost any of his charm as a prankster you will note. In fact, despite the jet-lag, his sojourn in the States has noticeably sharpened the vocalist's eye for a joke. Maybe that's the effect the place has on you!

"Excluding returning for a couple of German festivals and TV appearances, we've been in America for five months! It's hard graft, but the longer you stay, the better you go down, and the Americans have had something which they've never experienced before, namely they're getting a headline act on first. People say we've been opening for Aldo Nova and Cheap Trick but they're actually closing for us!

"It's a strange situation for us because we've been promoting 'Strong Arm Of The Law' out



Saxon: without expensive beafalo coat

there — an album which is a couple of years old. The reason is we want to bring America in line with the rest of the world with what we've done, which is why we've had two albums released there in six months ('Denim And Leather' was the first Saxon Stateside release!). It can feel strange, altering your set according to where you're playing but the new album will be released on the same day in January, February or March of next year so things will be easier."

All of this sounds fine, but surely it's been hard for Saxon to accept the descent to 'first of a three band act' status when they've achieved so much so quickly in Britain. Biff calmly sips on a cup of coffee (not tea! Is this another US legacy?).

"Not really. There's no big deal in going on first in the States. In Britain, it's a real downer to have to open a show, but over there it's simple. If you've sold less albums than the other bands, then you go on before them."

"But, in fact, we're just starting to headline our own gigs. We go back shortly to headline in LA,

New York, San Francisco and Las Vegas and we'll also be doing shows with the Scorpions and Girlschool."

The mass of touring can do nothing but good but as I see it, there is hardly any relation between concert attendances and album/single selling potential.

"You're right. We could do with a single for the States that will get us a lot of airplay and we think we've already written a more Americanised song for the next album. There is a difference between a concert band and a record band. If you look at the bills we've played on, followed by Aldo Nova and headlined by Cheap Trick, Nova's album is number 12 while Trick's LP is at 56! By the way, we're f—k all, bubbling under at 6006 in the 'Less Than Shit' chart!"

**A**T least Saxon can console themselves with their position in the UK as a top attraction, and despite all the time spent in the States, the band haven't forgotten their fellow-countrymen and have a few surprises in store for the next British tour in October.

"Because we have no new material for the fans on this tour, we're promoting the live album, we're going to play some numbers which we've never played live before. We're going to rehearse 'Sixth Form Girls', 'Taking Your Chances' and 'Suzie Hold On' and maybe we'll play a couple of songs from our first album — 'Militia Guard', 'Judgement Day' or even 'Big Teaser'. We're also going to bring another good rock band out with us so that we can have a good show all round. Four names have been put forward so it could be any one of Y&T, Cheetah, Heaven and Motley Crue, or it might be another band if they offer themselves for the tour."

As the band are about to tour on the strength of the live album, how do they react to Kerrang!'s (justified) criticism of the said record's naughtiness?

"It's the ultimate live HM album and blows your brains out," states Biff and by the look in his eyes I dare not argue. "100,000 kids liked it and we didn't record the album for the critics! Dante (Bonutto — purveyor of the said insult) is a decent guy and he'll get over it!"

"Originally we intended to release a double live album with a gatefold sleeve, live pic. on the front and a big package. As it turned out things got messed up down the line but at least we got

what we wanted on the record itself. It could've been sweeter, but we're not sweet!"

"We've got a couple of excellent songs written for the next album, probably to be called 'A Little Bit Of What You Fancy' and 'Where Were You?' so they should satisfy everyone. We're also having the live album released as a picture disc in Britain on August 15, and we hope to re-release our back catalogue on coloured vinyl before long."

**B**UT things sure as hell haven't all been serious musically while Saxon have been away, so what relaxation has been indulged in?

"We've been riding a lot of roller coasters, riding a lot of women, playing a lot of video games, eating a lot, sleeping a lot and generally having a good time."

"Nigel's been looking for a new coat and he bought one for 200 dollars in the States. Shame he got caught at the customs, because it cost him a lot more money than he thought it would — more like £1,000! It's not a buffalo skin — it's a beafalo! That's a buffalo crossed with a cow. Actually, the best sort of coat is the skin of a buffalo crossed with a kangaroo — a buffaroo. Or that of a buffalo living in a house — a bungalow!"

And if you believe that, you'll believe anything!

"One of our biggest discoveries on the tour has been transmitters on guitars and mikes. Not only does it mean that Graham can start the show at the back of the hall, sitting on the mixing desk, but they also double on our Scalextric cars!"

As Biff seems in a distinctly humorous mood, we round the interview off with some comments on other bands.

"Aldo Nova's great, but everyone's bored stiff after three numbers live, even if he is a nice guy and 'Fantasy' a fine song. As for Motley Crue, we want 'em to change their names to Scurvy Swabs. When we played in LA, Nigel set his sticks on fire and two days later we read: 'Highlight of the evening at Motley Crue's gig was when drummer Scurvy Swab set his drum sticks on fire.' Oh well, some of us are leaders and some of us are followers, I suppose. They're good boys 'tho, even if they are pioneering Ballerina Rock — all that pirouetting about the stage!"

Now that should provoke a few letters of protest. Glad to have you back lads!

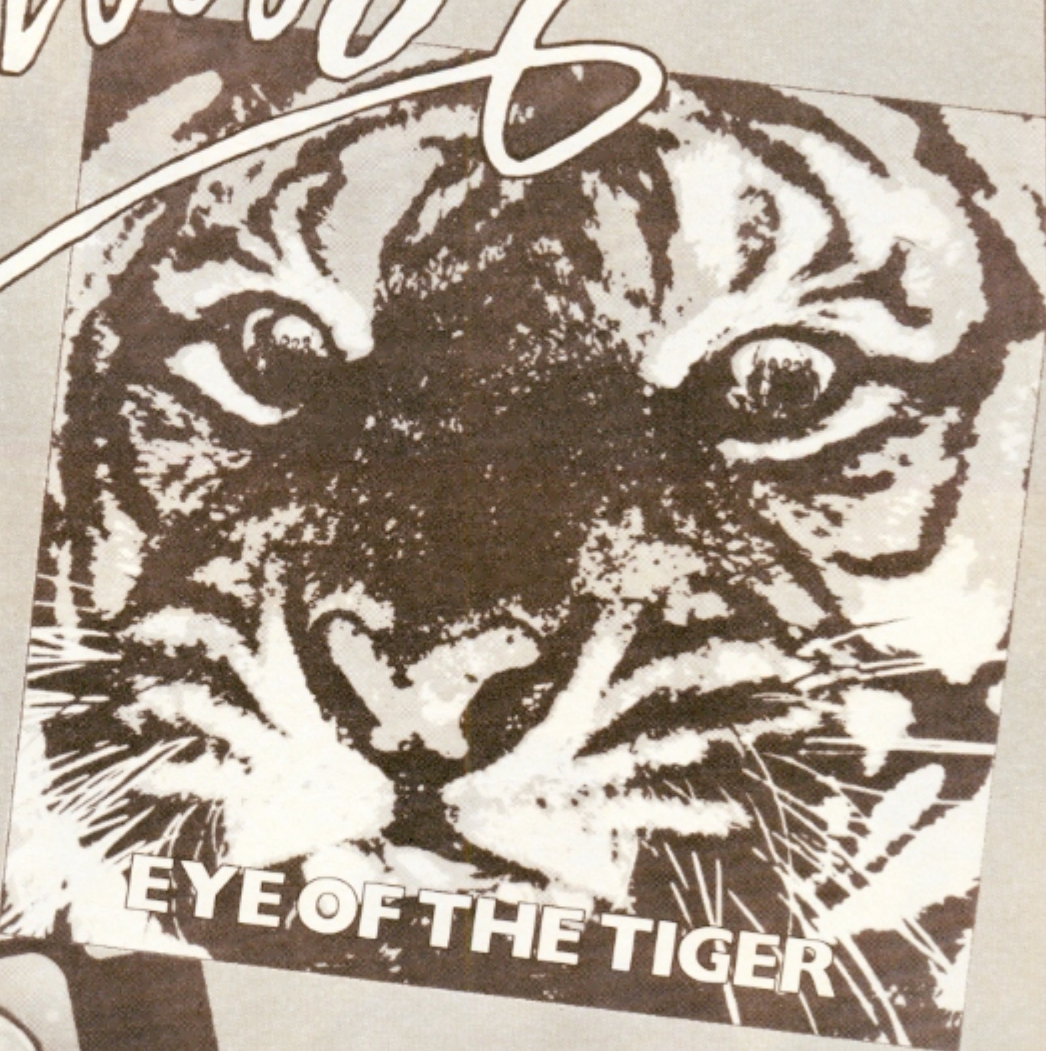




# EYE OF THE TIGER

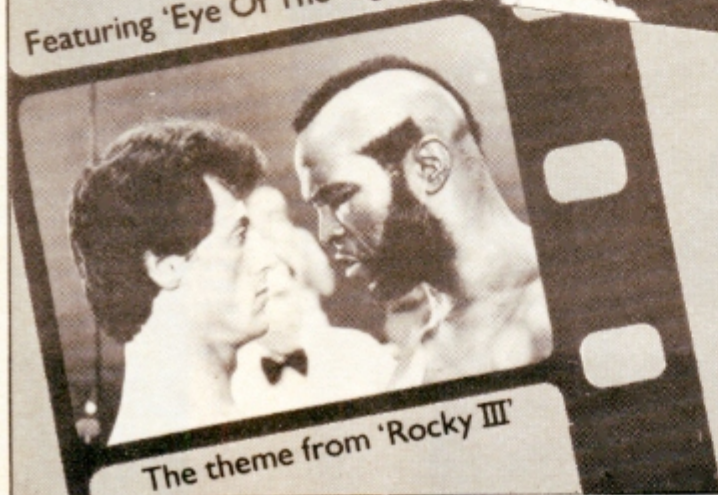
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## EYE OF THE TIGER



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Scotti Brothers





PIC BY ROSS HALFIN

'WE ARE partners in crime!' Kiss' Paul Stanley could easily have been lyricising about these three fine upright citizens, who all have much in common nowadays.

Pictured left to right are Eddie Clarke, Pete Way and Jay Jay French. Now listen carefully for the connection and don't fall off your seats! Eddie has left Motorhead as you know but will form a band with dago Pete, now ex-UFO. Yes, you read correctly, the lunatic one has finally parted company with Mogg et al and will play with the motliest crew of Eddie and possibly Topper Headon, formerly of the Clash (it gets more and more bizarre!). Hold on to your headbands and wait for fireworks!

Jay Jay, guitar hero of Twisted Sister, is caught ligging in on this photo thanks to his connection with Pete, who is producing Sister's debut album. In addition to this, Eddie has contributed some guitar licks on this very album. The number, 'Tear It Loose', features some breathtaking solos shared between Eddie and Jay Jay and should be a muthaf---er — a sick one at that!!

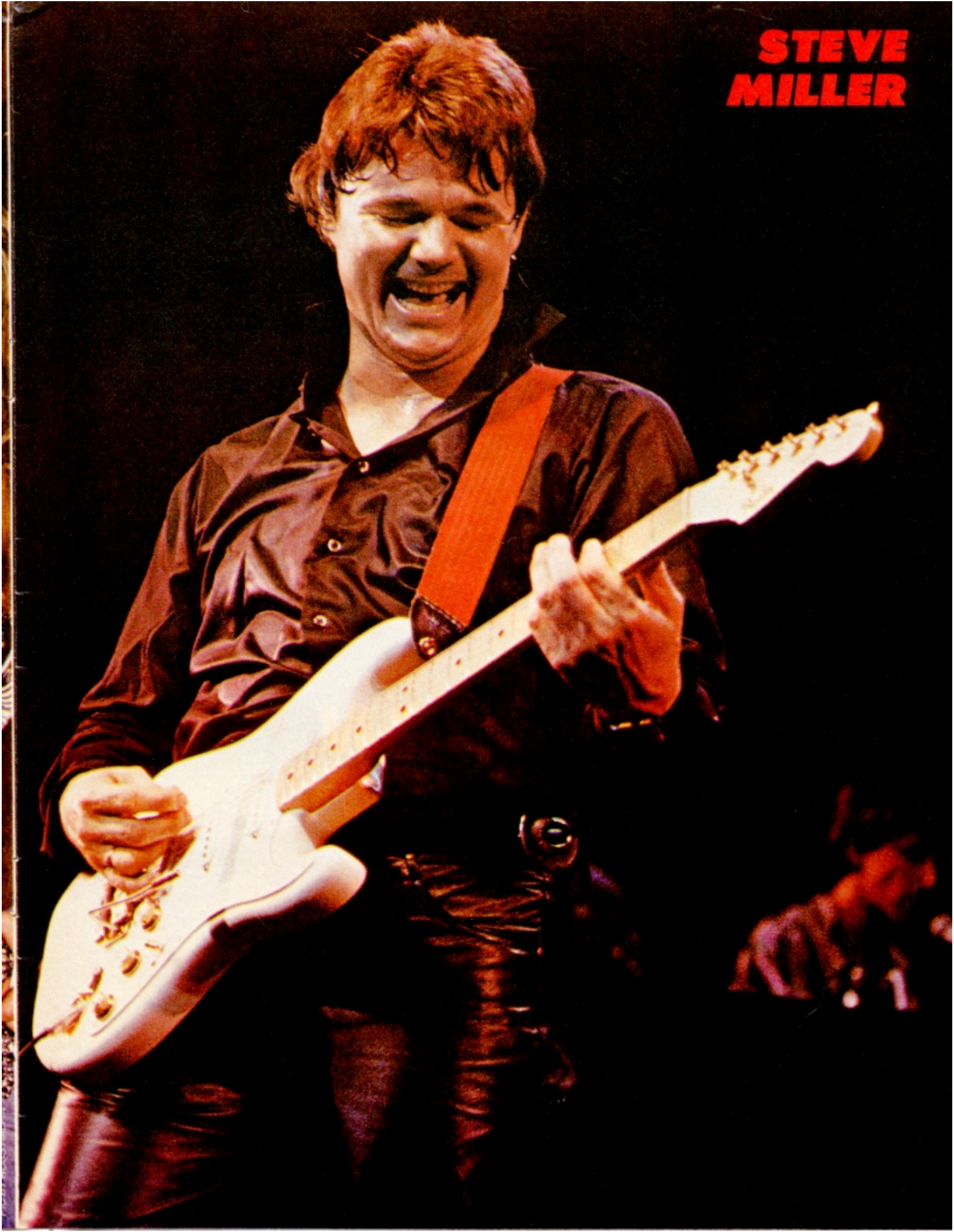


IF YOU were to total the number of albums sold by these three gents worldwide, then the final figure would be amazing. You'd be green with envy!

Robert Plant, Mick Jones and Jimmy Page are caught relaxing backstage after the former Led Zep stalwarts had jammed with Foreigner during a red hot German gig. Obviously the guys are not too worried at the prospect of counting their pennies and Robert Plant must be well chuffed that his first solo effort is currently No. one in the Kerrang! album chart.



**STEVE  
MILLER**





**I**T WAS difficult to explain to an American that being top of the NME singles chart, and only No. 2 in the ones that matter, was a little akin to having 20 pounds worth of pennies (or should that be pees?). "I hate being No. 2 in the charts — there's nothing worse than being No. 2!"

"No. 1 is where we want to be, and sure, it makes a lot of difference when you have a Top 10 single and people think you're hot — there's a little excitement around you, and they put balloons in your dressing room and stuff, but when you don't have a Top 10 single, there's no balloons, no ice, and the road crew try to clear you out because someone else is coming in, so it's real nice when you're in the charts. The guys in the band are calling me 'Uno' for one week, because we did get to No. 1 in the NME chart."

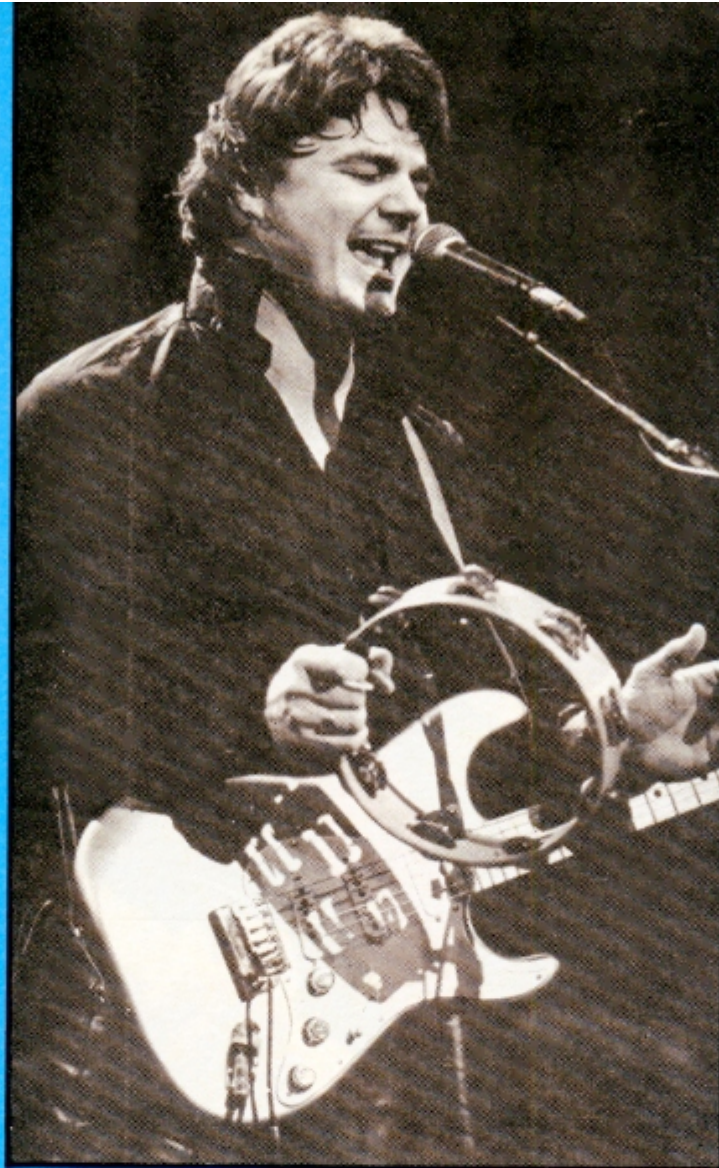
This is apparently the difference a hit makes to Steve Miller, whose 'Abracadabra' just failed to top the BBC chart, being held off first by Captain Sensible, and then by a TV theme which opens the programme following 'Top Of The Pops' — one could perhaps be forgiven for asking how much that stroke of genius was worth.

Not that hit singles are that vital, at least credibility-wise, at Steve's time of life — when asked whether he was aware of the Beach Boys vocal influence in his new LP, 'Abracadabra', whose title song was his hit, Steve laughed tolerantly, but indignantly. "The Beach Boys have been imitating me for years — I'm sick and tired of it. I started playing in 1956 — that was before the Beach Boys!"

Steve would have been 13 years old in that year, which means that this is his 26th year as a paid musician, in which time he has made 12 original albums. The first seven all charted in America, but never high enough for megastardom, but in 1973 came 'The Joker', which reached No. 2 (that again!) in the US charts. The strain of finally making the big breakthrough was achieved at some cost — Steve was very ill after touring in virtually every American city and town, and decided to take a two year sabbatical from recording.

**B**Y 1976, he was back in action with two big hit albums, 'Fly Like An Eagle' and 'Book Of Dreams', after which another couple of years produced only a superb 'Greatest Hits' LP, and it wasn't until 1980 that we were treated to 'Circle Of Love', an album whose centrepiece was a 16 minute track taking a whole side, 'Macho City'. Knowing Steve's penchant for epic masterpieces (see the 1968 LP, 'Sailor', or rather hear it — you will be devastated), it should perhaps have been persevered with, and his apparent courage in featuring a 10 minute version in his utterly memorable live set has produced a highly favourable audience response, but it would seem that such an ambitious piece had alienated reviewers, whose distaste had been noted by record buyers.

In this country, it was still worse — a standing joke last year at Phonogram was that they had a list of the names and addresses of all



## ICE MAN COMETH

**Steve Miller talks about the extras you get when you're high in the charts**

the people who had bought the album — even when a severely shortened version of the song was released as a single, but lack of critical acclaim was something which Steve took philosophically.

"I was resentful for about two weeks, because I got some incredible reviews, nasty, ugly, mean, vicious reviews for 'Macho City', and I went back and listened to it a few times, and then I realised that most of the people who reviewed that tune listened to it once, had no idea what it was about, and just wrote it off in a very offhand manner.

"Instead of resenting those

reviewers, I realised there's lots of reviewers who have to listen to 19 albums a week, and this wasn't something that was laid out simply. It was a lot more difficult than what they were used to, so I discovered that a lot of reviewers are lazy and quick to make decisions, but what I really learned was that I hadn't prepared them properly, and it was really my fault. There were no lyrics for the tune on the album sleeve, and if that song's going to have an extended life, it'll probably be in a live recording, where the lyrics are written out, so these genius reviewers can see what it is they're writing about."

**A**LIVE album, of course, is something that Steve hasn't yet released, and on the strength of his recent shows, is an exciting prospect. "We talked about doing some live recording in London, but I'm not sure how we can do the live LP, because there's an awful lot of material, and I think a triple live album would be kind of bulbous."

Maybe so, but it would spotlight what a lot of people in this country don't seem to know, that Steve is a great guitarist.

"My guitar playing is secondary to the overall picture — I watched so many really great guitar players come through that it made me back off a bit on soloing. Sometimes I step out a little bit, but I try to hold it down, because to me, lead guitar playing gets like spaghetti after a while — there's enough of it to go around real quickly."

Steve reckons he'll be returning to play live here next spring, by which time his next album will be finished, this indicating that his mode of working, which produces two or three albums in one lengthy spell in the studio, hasn't changed. "I've recorded part of it, but not all — the majority of the work's ahead of us. We're going into the studio in about five weeks to cut basic tracks, and we'll finish it off in November."

This will no doubt come as a welcome relief from a touring schedule which is designed to last two and a half years(!), after which Steve may again take a couple of years off, although he does foresee some changes in the plan. "What I'm trying to do is to get control of my life so that it isn't so radical, always on or always off. What happens on the road is that it costs so much money and everything becomes so extreme that you just work, work, work until you get sick and tired of it, and when I get like that, I take a couple of years off."

"What I'd like to do is take three months off this winter, which I hope will refresh me enough to want to get back out there again, because if I can get things balanced, there's no reason why I couldn't tour maybe four or five months a year and have a fairly normal life. That would be a nice way to spend the next 10 or 12 years, touring different parts of the world every year and doing the main stuff that we have to do in the States, and continue playing so that it's not 'We did 175 concerts, and everybody's passed out', which is the normal way."

**W**HEN Steve does return here — and remember that this is his first tour to all intents and purposes, previous shows having been virtual one-offs — it is to be hoped that the current band will still be accompanying him. Steve regards it as "the best band I've ever had" a judgement with which it's hard to disagree. A fine outfit, indeed, and one led by a man whose records must have sold more than 50 million copies worldwide.

And the last word says if you missed the gigs this time, make sure to catch them next spring — there aren't many folk around who can sustain a two and a half hour show just by rocking on, and even less who are exceptional human beings as well. **JOHN TOBLER**



# HEAVEN



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## TYGERS OF PAN TANG 'The Cage' (MCF 3150)

WITH THE Italian fascist regime breathing heavily down the back of my neck, literally singeing the hairs, I find that my drinking time has been cut short due to the insignificancies of life i.e. deadlines which seem to be responsible for lots of misery to the Kerrang! staff, reducing them to nervous dishevelled heaps, caked in layers of nicotine, with shortened lifespans.

"We want the review now Toots", hissed that seething mass of tyranny, dictator Bonutto, "or I'll make sure you never work again, I'll tell everyone about the 'I'll have it to you by Wednesday' line". I tried to tell him that it was Thursday but that just seemed to make him madder and you could almost see the sparks of vitriol flying out of the telephone. No point in fighting the hierarchy, I thought to myself, and without further ado with a Pentel medium point in one hand and a preview tape in the other, off to work I went...

I always thought the Tygers Of Pan Tang epitomised all the worst aspects of the NWOBHM. The name sounded like some bizarre predatory foe out of the annals of Sherlock Holmes. They struck me as being a bit of a joke. Their gig at Hammersmith with Budgie was the punch-line, I totally agreed with Mancunian metal merchant Howard 'I am not a chain of restaurants' Johnson's summary in the last issue when he said the Tygers looked like they weren't made to last. Well, after listening to this album it's almost a pleasure to be wiping the stains of egg off my face because 'The Cage' is undoubtedly the best hard rock album I've heard this year, and I can see it ending up in my top ten list for 1982.

After a brief hiatus and a series of line-up changes, the Tygers have returned with a vengeance, crafting an LP that's destined to win both critical and public acclaim on an international scale.

The whole album has a dynamic, full, commercial without compromise, sound that's complemented by the outrageous production work of Peter Collins (who is this man and why isn't he in demand?). The group display a vast range of talents from the tight harmony work on their current single 'Rendezvous' to the out-and-out mayhem of 'Making Tracks' which should appeal to rockists everywhere.

New boy guitarist Fred Purser proves that he is no puppy by making his presence thoroughly felt and apart from providing some searing lead work has contributed considerable writing talents to nearly half the platter adding some subtle dimensions to songs like 'Tides' and 'The Actor', the latter almost treading in Queen territory.

Vocalist Jon Deverill puts his heart and soul into this cut, proving that you don't have to growl to be a HM singer. The rest of the band, Rob Weir (guitar), Rocky (bass) and



TYGERS: every one a gem.

Brian Dick (drums), have improved immeasurably since 'Crazy Nights' and I can foresee them following in the steps of Iron Maiden and Def Leppard by breaking out Stateside.

Every track is a classic and like the Scorpions 'Blackout' album could be lifted and released as a single. If they can cut it on stage then the Tygers will definitely be a force to be reckoned with, no doubt about it. The Tygers have been uncaged!

TOOTS DALEY

## FRANK MARINO 'Juggernaut' (CBS 85793)

ASSURED THAT Frank's set at last year's Port Vale Festival consisted of one long guitar solo which droned on interminably and less than impressed by an overall boring album output (though a few songs have indeed been tremendous!), it is certainly a pleasure to announce that 'Juggernaut' shows Frank putting far more thought into his material than at any other time. Has Frank come off the acid? Has the man gone mellow? Who cares? This is his best album to date.

This Canadian guitar hero has all too often had a penchant for letting his fingers do the walking before the brain has done the engaging. Net result — aimless guitar fury hanging around the loosest of tunes and nothing to excite beyond marvelling at the man's dexterity. Now the band have learnt to kick ass within a more pliable, accessible format. Hardly a beat is wasted, guitar solos don't drag so frequently and despite the fact that all bar two numbers exceed five minutes, interest is more often than not retained through Frank's new-found writing dynamism.

The highlight of the album is there before you know it when the opening number, 'Strange Dreams' filters through. While the title does evoke a sixties drug culture image, the song is certainly Marino's most contemporary to date and Frank's

synthesizer fills and general guitar restraint are to be held in high esteem. It really is a classy piece of rock music and deserves to be given the attention it merits.

Snapping closely at 'Strange Dreams' heels as best number is the eight minute juggernaut monster 'Stones Of A Hero'. Reminiscent of fellow countrymen Triumph's 'Hold On', the tune is not full of gross-out, rather a sensitive study of the futility of headstrong bravery in war and contains some tasteful laid-back guitar. Bet you never thought Frank would be described as 'laid-back', but it does work!

Slight blemishes on the copybook are that 'Maybe It's Time' and 'Ditch Queen' fall back into nasty habits, but I'll ignore them and simply play 'Strange Dreams' over and over and over and...

HOWARD JOHNSON

## VARIOUS ARTISTES

### 'Steel Crazy' (Abstract 200)

EVER TRAVELLED up an escalator and met yourself coming down the other way! It must be the same sort of unreal experience for groups when, as they struggle to reach the top, they bump into a compilation album sliding inexorably toward them. Here are a selection of hot groups all at various stages on their upward journey, but represented by kuts kulled from their formative years. Whether they appreciate their past being exposed we can only guess, but this package, compiled by Phil Scott, certainly makes for fascinating and instructive listening.

Most of the material hasn't been available for public consumption before, yet it's all of a high standard and serves as a good introduction to a range of bands who seem destined to dominate the kerrangoscene.

For example — The Rods, who open up with 'Get Ready To

Rock'n'Roll', the New York band who made friends here while supporting Iron Maiden. And Twisted Sister, with six foot Mae West lookalike Dee Snider, who are expected to cause ructions at Reading, can be heard chanting like latter day Monkees on 'I'll Never Grow Up'. Stampede, heard on the fast moving and violent 'Moving On' are the London five piece formed by Reuben and Laurence Archer and sound a bit like Saxon in express train mood. From Birmingham come Starfighters, who have worked with AC/DC and MSG and are signed to Jive Records. Their 'Alley Cat Blues' is a Stones style stomper, while Anvil's 'Bedroom Games' is the most exciting track on side one, as the Canadians tear into action with all the power that a diet of bacon, wheatgerm and orange juice can unleash.

Side two features Brian Johnson & Geordie on 'Keep On Rockin', old fashioned after the mighty Anvil. There are no details of the recording date for this Newcastle band's contribution, but it sounds like mid-seventies stuff. Praying Mantis are the South London boys recently with Arista, and they play 'Running For Tomorrow' with commendable zeal. But the vocals are not up to much and the arrangement is a bit messy and cluttered. Krokus, the Swiss wonders are next with a 1979 track from their album 'Metal Rendezvous' which helped them breakthrough beyond their native mountains. Reuben and Laurence Archer are accorded yet another track in the shape of their 1978 band Lautrec, blowing on 'Mean Gasoline' and the show, my friends, finally ends with Girlschool on 'Take It All Away' their first single put out on City Records in 1979. There is no particular logic about the selection. It will be a sort of statistical time bomb for future discographers and historians, but it should prove a useful package for those seeking HM party background stuff. CHRIS WELCH



**BILLY SQUIER**  
**'Emotions In Motion'**  
**(Capitol)**

BILLY SQUIER's masterful 'Don't Say No' album was unquestionably one of the finer hard-rock releases of 1981. The record contained a string of classic cuts like 'In The Dark' and 'My Kinda Lover' and boasted an incredibly full studio sound. Following its emergence Squier came to Britain as special guest with Whitesnake and caused quite a stir in concert halls around the country. A few months later he appeared at the Reading Festival and once again scored well with the UK denim brigade.

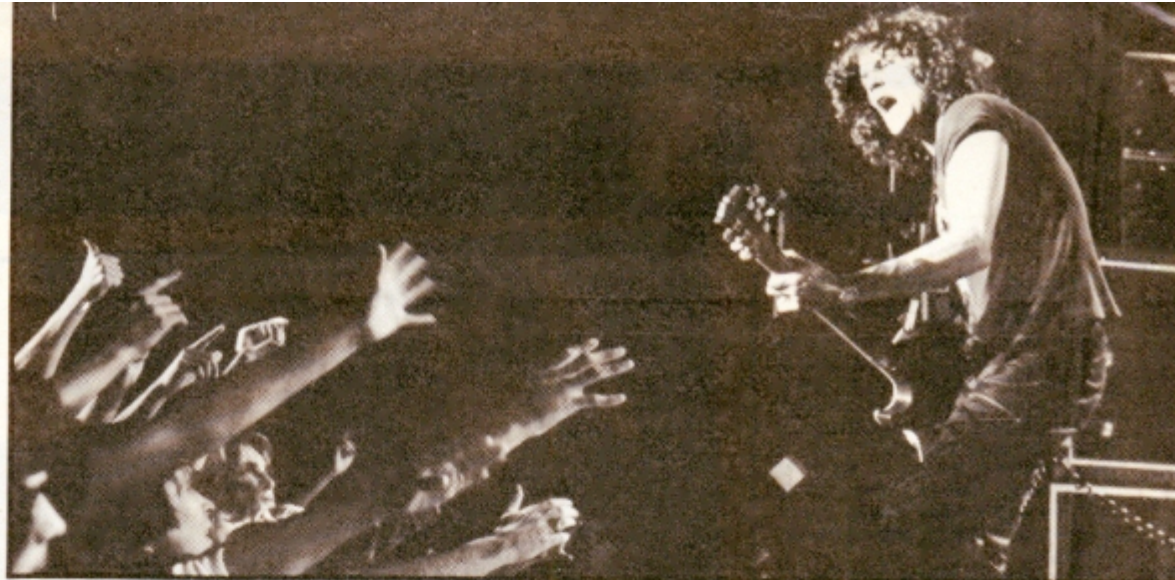
Activity on the Squier front this year has been limited, but this month finally sees the release of his new record 'Emotions In Motion' and I am glad to report that it's a winner. One wondered whether Billy would be able to top his last effort but the results are in and the wait has most definitely been worthwhile.

Recorded in New York and mixed at Munich's Musicland Studio, the album comprises 10 new songs, the best of which are the highly contagious title track (featuring Queen's Freddie and Roger on backing vocals), the rocking 'Keep Me Satisfied' and 'Everybody Wants You' — the latter is currently getting a good deal of airplay in the States. Once again Squier worked with Queen/ELO producer Mac and the pair have succeeded in retaining the *big sound*. Listen to a Billy Squier album and the drum sound alone will knock you flat on your back. Indeed, in order to fully appreciate the finer qualities of the production it's very much a case of *play loud!*

Billy's music is neither basic metal nor straight forward pop, but somehow he manages to combine both styles to good effect. Already 'Emotions In Motion' is creating a good deal of interest in the US and with the support slot on Queen's American dates Squier looks set for major success in the land of the hamburger. Whether it will do as well in Britain remains to be seen, but it may take live gigs for Squier to attain the status he deserves.

In the meantime if you want to hear a good rock and roll elpee, whip out your wallets and invest in a copy of 'Emotions In Motion'... 'PLAY IT LOUD and PLAY IT TO DEATH!

**STEVE GETT**



**BILLY SQUIER: retaining the big sound**

**PINK FAIRIES**  
**'Live At The Roundhouse**  
**1975'**  
**(Big Beat Records WIK 14)**

I'VE NEVER met a Pink Fairies fan. I mean, they must exist, mustn't they, it's just that I've yet to see anyone wearing a PF badge or admit to possessing one of their albums. I suspect they meet in clandestine surroundings after work, like train-spotters, and compare ticket-stubs and scraps of memorabilia. They would doubtless have all been at this gig, gobbling their mescaline, something we normal folk cannot even spell much less get hold of. But times are harder now and they probably serve magic mushrooms with the tea and toast at their nostalgic soirées.

Onto the album. My copy is pressed in pink vinyl that tends to make you nauseous if viewed for more than about 10 minutes at a time. And printed on the inner sleeve is the ugly truth about the PF's rise to fame alongside various pics, including one that bills Judas Priest playing support! Good, eh?

But what about the music? The music? Oh, that's horrendous.

**DAVE DICKSON**

**LYNYRD SKYNYRD**  
**'Gold And Platinum. The**  
**Very Best Of ...'**  
**(MCA-MCDW 456)**

ONCE AGAIN the ugly corpse of

Skynyrd exhuming itself from the grave is upon us! No, this is no Demonesque publicity blurb of satanic proportions, merely the sad fact that for the umpteenth time business people are trying to trample on a great band's name in order to milk a few more pounds.

Believe it or not this is a re-release of a re-release, for there has already been one 'Gold And Platinum', a decidedly classier gatefold-sleeved packaged where it seemed as if MCA had made a conscientious attempt to document a fine band's history. So much for that, as this release shows!

The songs are of excellent standard of course. 'Down South Jukin' 'Sweet Home Alabama' and the obligatory 'Free Bird' see to that but there really is no need for this unethical re-hashing!

**HOWARD JOHNSON**

**ELOY**  
**'Planets'**  
**(Heavy Metal International**  
**HMI LP1)**

IT WOULD hardly be surprising if the name Eloy meant about as much to you as Flying Piglet and his Outer Space Band. Why? Because as far as almost all UK rock fans are concerned Eloy has never existed as a band. No album releases, no import chart appearances and absolutely zilch press interest in Britain.

It is even stranger when one considers that Eloy have released a staggering 10 albums and have

probably sold more records than any other European artistes. Heavy Metal Records are attempting to put the band into our focal point via 'Planets', an opus of gargantuan proportions which could be compared with Genesis and Saga. We are presented with progressive pomp rock which is synthesiser swamped and based on some pretentious guff about malevolent planets being restored to light, thanks to some geezer called Ion.

This hardly sounds extremely relevant to today's music scene and it probably isn't, but I confess to enjoying the complex epic style and certainly thousands of Kerrang! readers will find it entertaining.

Frank Bornemann (yes, they are Germans), is the chappie who must take credit/blame for the tale of Ion, but it is one Hannes Folbert who translates ideas to music. Gee, the guy certainly earns his money, working overtime on every number, coaxing some truly different noises out of his no-doubt awesome keyboard bank. The album's longest track, 'Mysterious Monolith', clocking in at 7.40 is where he really comes into his own, bleeping more frequently than any number of video games but still retaining melodic intuition.

'Planets' is certainly no album to listen to casually and demands careful study — degree style. It's no Martini album either — an anytime, anywhere anywhere syndrome, but when the mood grips, Eloy can't be beaten!

**HOWARD JOHNSON**

**FLEETWOOD MAC**  
**'Mirage'**  
**(Warner Brothers K56952)**

NOT SO much the latest Fleetwood Mac album as a compilation of new tracks by three distinctly different singer/songwriters sharing the same drummer and bass player.

In the aftermath of Mac's megaplatinum success in the late seventies the famous front three of Stevie Nicks, Lindsey Buckingham, and Christine McVie have become well-known individually. But the common purpose which once united their talents into a band for 'Rumours' (and the album which preceded it) seems no longer in evidence. Instead 'Mirage' sees their celebrated soft rock style broken down into its component parts. Only Mick Fleetwood and John McVie — the lazy rhythm aces of the West Coast — provide the continuity. Their beat goes on unabated.

And so this is a scrappy album. The shadowy emotions of Nicks' writing — her 'Gypsy' is one of the best tunes here — seem out of place beside Buckingham's garish takeaway pop while it is left to Christine McVie at the piano to hold the middle ground with torch songs like 'Only Over You'. As each change of singer signifies a noticeable change in production too 'Mirage' makes frequently confusing listening. As an album by a band that is. Take it track by track though and it's not at all bad. But I'll be surprised if it sells more than a million.

**CHAS DE WHALLEY**



**FLEETWOOD MAC: will it sell a million?**



# SINGLES

REVIEWED BY  
DAVE DICKSON



PALLAS: great  
hook line

## SINGLE OF THE DECADE (Pt 1)

**TWISTED SISTER: 'Ruff Cutts' (Secret).** At last! Twisted Sister vinyl available in the UK. Miss this at your peril, a four-track, 12in, 18 minutes EP of medulla-mashing Metal. Released as a prelude to the band's summer festival gigs, these ditties are about as subtle as a poke in the eye. "How do you like it so

far!!?" screeches Dee Snider on 'What You Don't Know'. Silly question, could anyone not? 'Shoot 'Em Down' does just that and the B-side has 'Under The Blade' sounding not a million light years from Priest's 'The Ripper', and a piss-take of the Sixties hit 'Leader Of The Pack'. Glorious stuff.

With Pete Way now twiddling the knobs on their first album, TS can set about some serious skull-

splintering. Pass me a valium someone.

## SINGLE OF THE DECADE (Pt. 2)

**T-REX: 'Children Of The Revolution' (EMI).** First of four EP's to be released from the Bolan stable, each containing four songs. Great for necrophiliacs like me who were probably too wrapped up in the Pistols or Zeppelin when the geezer snuffed it back in '77 to notice this unique talent. Let's face it, Kiss may be Kings (or even Queens) of Glitter Rock but this was the guy that started it all and received very little recognition.

Exquisite, even though Marc Bolan was possibly the worst lyricist in the history of rock: "I drive a Rolls Royce/Cos it's good for my voice..." Aaaaargh!! Brilliant, brilliant.

## SINGLE OF THE LUNCHTIME

**DUMPY'S RUSTY NUTS: 'Just For Kicks' (Cool King).** Dumpy, now traded his Nuts in for Bolts, gives an HM rendition of Cheech and Chong's Blind Melan Chitlin and literally blubbers out some disgusting motorbike noises in an ode to doing a ton up the M1. Great stuff. One to annoy your mother with. If they keep cranking out numbers of this quality Dumpy'll soon be able to afford the Bonneville of his dreams.

## UPPERS

**LOOSE TALK: 'Dan Dare' (Jet).** Not exactly Heavy Metal but, if like me you're an old Eagle comix buff you'll not be able to resist this horrendously catchy little number. You'll find yourself humming it at the bus-stop, in history lessons or other moments of absent thought. Could even the Mekon survive this? Disposable pop at its best.

**PINK FLOYD: 'When The Tigers Broke Free' (Harvest).** The single from the film of the albums of the concept. Can't see this racing up the charts with quite the same gusto as 'Another Brick In The Wall' but chillingly captivating all the same. This forms part of the additional score Roger Waters composed for the movie (reviewed last issue) and accompanies the gruesome Battle of Anzio death scenes. Worth buying just for the lavishly illustrated gate-fold sleeve.

DEE SNIDER: where's the  
valium?

**PALLAS: 'Arrive Alive' (Granite Wax).** Very promising start to Pallas' vinyl career. Catchy with a great hook line, I wouldn't be in the least bit surprised if this made some minor impression on the charts. There, now that'll put the kiss of death on it. A tastily atmospheric B-side too.

**BASHFUL ALLEY: 'Running Blind' (Ellie Jay).** I suspect you may have a little trouble finding this one but well worth looking out for. Somewhat limited on the imagination front but good, solidly executed riff-rock for all that. Bodes well for the future.

**TOM PETTY & THE HEARTBREAKERS: 'Refugee' (Backstreet).** Tom Petty, the working man's Tom Verlaine? Certainly the man is more accessible and songs like 'Refugee' show him at his best. But it hardly matters here anyway 'cos Stevie Nicks is singing harmonies on the B-side and anything she touches instantly turns to gold. The divine Ms Nicks returns the compliment for the stunning 'Stop Draggin' My Heart Around' but I can't help feeling she got the better deal of the two. Shame they couldn't have squeezed her onto the picture disc.

## DOWNERS

**APOCALYPSE: 'Stormchild' (Gate).** The name says it all really. You don't need me to tell you what it sounds like, if you can't guess by now you're in the wrong game. Lots of Thrash, plenty of Bang, but decidedly lacking in the Wallop; music to destroy lamp-posts too. I mean, it's all very macho and street cred. But do they have to take it all so seriously?

**PHILIP LYNOTT: 'Together' (Vertigo).** Sounds like advice from Dear Miss Lonely Hearts could be in order here. A vacuous, nonentity of a song recorded by the man that brought you the blistering 'Renegade' album and produced by Midge Ure who composed the beautiful 'Vienna'. They should both know better by now; bit of a cock-up all round I'm afraid. Piffle.

## NOT SURES

**DEMON: 'Have We Been Here Before?' (Carrere).** I kept thinking: "Yeah, I like this; very good." And then: "God, but they were dire live!" Dunno, pass on this one till I've had the chance to see them again.





# MAHOGANY







**W**HILE THE airwaves of American radio are dominated by the clean, polished sounds of such acts as Foreigner, Journey and REO Speedwagon (and countless others!), it's interesting to observe the emergence of a band like Manowar, whose musical approach adheres to a far more basic *Heavy Metal* format. There are plenty of good, hard-rocking combos on the bar and club circuits in the States, but few actually manage to break higher ground. The bottom line though is that record companies are loathe to sign groups whom they feel may have limited attraction to the radio networks. Manowar have struck lucky and secured a major recording deal, however guitarist Ross The Boss is clearly dissatisfied with the state of the US music business.

"Everyone's scared!" he proclaims with a heavy tone of disgust. "The record companies are scared and so are the radio stations. But at the top of the list are the bands themselves. They're the ones who are doing all the damage and I don't think today's generation has enough chance to fend out the great buzz of rock 'n' roll."

"We're not scared — we just don't give a shit! It's a cockiness for sure but we feel that we're taking more of a stern direction. It's our mission! The original buzz I got from music, when I listened to bands like Cream and the Yardbirds, was incredible. And somehow those moments have to be related to today's generation."

"But the problem is that so many musicians have got lazy and are prepared to play safe. If your sound is smooth, inoffensive and runs into all the other songs played on the radio every day, then you're safe. The end result is this 'faceless' music played by all of these 'faceless' bands who've got no identity and no beliefs!"

Strong words, indeed. But then again, Ross The Boss is a campaigner who's fought hard over the years to fulfill his musical ambitions. During the seventies he played with New York rockers The Dictators and by the end of the decade he'd joined French group Shakin' Street. Some of you may well have seen the latter outfit when they supported Black Sabbath in the UK. However, like The Dictators, they never enjoyed widespread success and no doubt Ross soon became frustrated.

It was during that British tour that the axeman began to formulate the ideas for Manowar with bassist Joey DeMaio. At the time, the bass player was working as a pyrotechnic operator.

"He was the only New Yorker around and we got on well straight away," recalls Ross. "I then found out that he played bass. I heard him in the dressing room one day, and thought 'Holy f---! In shit! This guy's unbelievable'. And so eventually we made a plan that I was gonna leave Shakin' Street and work with Joey. I'd always wanted to put together the ultimate power trio — a musicians' band. Not a face it, my other groups weren't like that and I always thought I stuck out a little, especially live."

**T**his pair were soon hard at work on their new project and before long they settled on the moniker Manowar. "We felt that we had to make a statement with our name,

CONTINUED OVER PAGE



Ross explains. "If we didn't it just wouldn't be right. Once we heard Manowar we knew it — it was us. It describes the way we are."

The next step was to find a singer for the band and eventually the vacancy was filled by former butcher and meat cutter (!!!) Eric Adams. According to Ross: "We just felt his voice was so incredible that he was the right man for the job. His voice is really a tool, just like our playing, and so we felt it was on a par. He could carry such a strong musical band because he knew how to sing. Eric's from Joey's home town and they'd worked together in a few bands in the past."

Having settled upon Donnie Hamzik as the skinbeater, Manowar then set about recording a demo tape. Once completed, this caught the attention of EMI-America. "It was a crude tape. We did it for 250 dollars but it was enough to show the songs and create a bit of interest. Finally we got a demo budget from EMI and went back into the studios. And then they agreed to sign us."

Our conversation, by the way, is taking place high above street-level in the plush offices of Aucoin Management. This company was (until recently) responsible for handling the affairs of the mighty Kiss. How did they come to be looking after Manowar?

Ross: "Well, Bill (Aucoin) was given our demo tape and liked it a lot. We had offers from other managers but in the end we chose him because he's really into Heavy Metal and he knows about it. He has the knowledge of how a band should be marketed and I respect him for his business expertise. I think he was attracted to us because of our originality and our statement. The overall concept we had."

At what stage did Bill become involved with the group?

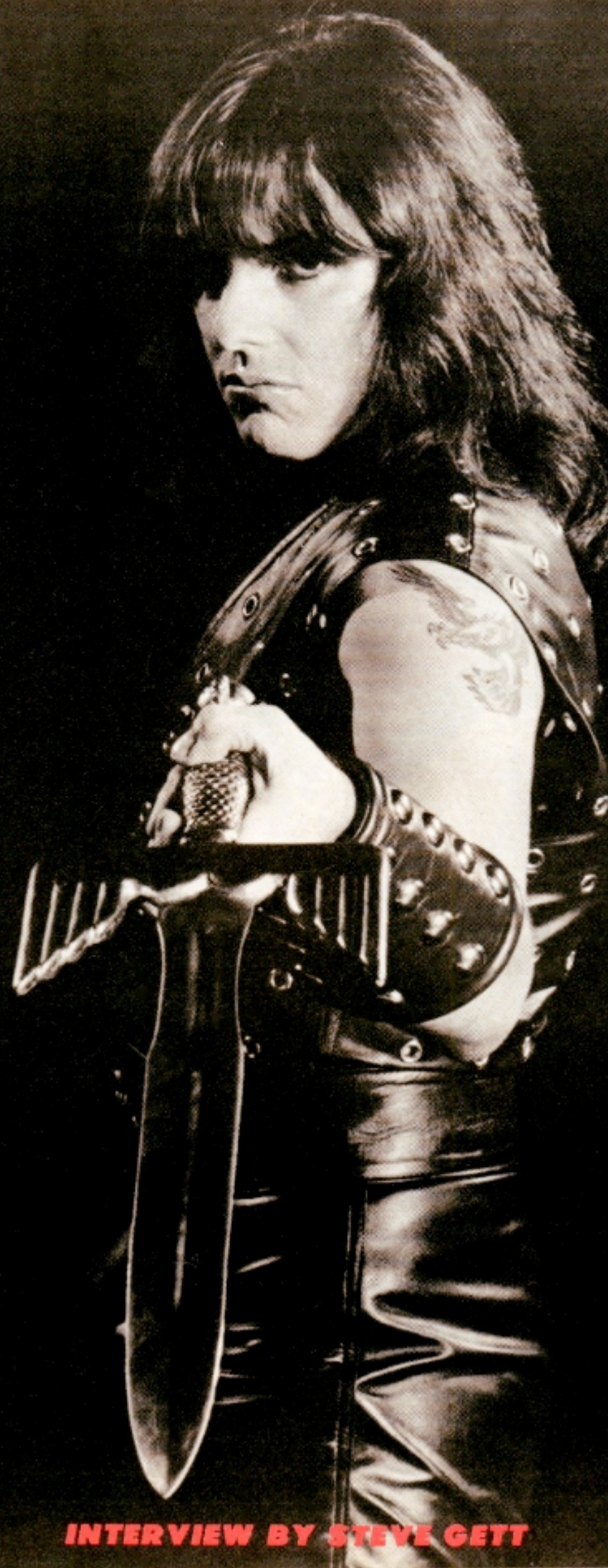
"He came in during the recording and did a lot for the cover and graphics. What's happening now is he's taking care of our whole production, the way we'll be approaching things, and of course all the business matters."

**B**ILL Aucoin's track record is highly impressive. The way he built Kiss into a megaband was a brilliantly masterminded operation. People have often scoffed at the masked wonders but, regardless of how you feel about their music, it's hard not to admire the manner in which they were marketed. Indeed, within less than half a decade they became one of the richest outfits in the world. Aucoin is doubtless keen to give Manowar the necessary direction and it would seem his intention is to herald the act as HEAVY METAL with absolutely no frills.

A swift glance at the cover artwork on the debut 'Battle Hymns' LP is irrefutable proof of this. While the cover depicts an awesome condor, with wings spread majestically, the reverse shows a macho, multi-veined arm holding a solid sword. You know exactly what's in store — this is hardly likely to be the latest Bucks Fizz album!

But what about the music? Well, as mentioned earlier, Manowar's style is straightforward Heavy Metal. With titles like 'Death Tone', 'Shell Shock' and 'Dark Avenger' one would expect nothing less. If comparisons have to be made then early Sabbath and hints of Iron Maiden spring to mind. There's no doubt about it, Manowar do what

**'Everyone's scared. Record companies are scared and so are radio stations. But at the top of the list are bands. They're the ones doing all the damage'**



they do very well. Adams has a powerful range of vocals and Ross' guitar playing is commendable. However, where the band suffer slightly is with the production, which they handled themselves. What made them decide to twiddle their own knobs?

"Well, after all this time of making albums and being a victim of producers I figured we should do it ourselves," states the axeman. "And I think it worked out fine."

I'm afraid I can't agree on this point. Not wishing to create a bad feeling I shan't provoke Ross, but next time around Manowar should use an outsider. A Martin Birch or even an Eddie Kramer could do wonders for the group.

While 'Battle Hymns' has only just been released, Manowar have already started thinking about the next album. Ross: "We've got level two all planned for the band. There's music that makes this album look like Mary Poppins! We're supposedly coming to Britain in October, or earlier if we get the chance to do Reading, and after that we'll be going in to record."

Back to 'Battle Hymns', movie buffs may well be interested to note the appearance of the legendary Orson Welles on the song 'Dark Avenger'. How did they manage to persuade the 'King of Sherry' to help out?

"We needed an awesome voice," explains Ross, "and we figured there was only one man in the world who could do it. So we got in touch with his manager and sent over a copy of the lyrics. Orson really liked them and agreed. He came in and did his part in 20 minutes (you can't beat a true professional). He also did another track."

**A**T this juncture Manowar's live activity has been limited to a few club dates during the recording of the album down in Florida. Shortly, though, they'll be off on the road with Ted Nugent. Ross claims that his band is the loudest in the world (yawn) and it'll be interesting to see what the Nuge has to say about that.

"Well, we'll see... we're prepared though. We're prepared for the hardship in the beginning. All that matters is that the band plays — that's all we care to do. To Manowar, being on stage is the ultimate honour for a musician that plays Heavy Metal. It's your sacred ground! You see a lot of musicians who take it all too lightly nowadays. They think they're doing people a favour and are more concerned about how many T-shirts they'll sell. Let me tell you, when we were doing those gigs in Florida, we were dropping plaster off the roofs in all the clubs. It was truly awesome... we also did great business with the ladies."

Oh no, not another Rods, I hear you mutter. Mentioning Rock Feinstein's penchant for 'wimmin' to Ross, a strange look spreads across his face.

"The Rods claim women? Well let me tell you something (here we go!) if they claim women, we'll claim the 'Harems of Allah'. If you can get behind that one. Because the fact is Manowar is a 'mannish' band founded on 'mannishness' — believe me!"

Such curious terminology. What the hell is 'mannishness'?

"Mannishness is something that's gone in this country and it's basically the spirit we have. To me, a lot of the great ethics of Heavy Metal have just been negated. Heavy Metal is the most powerful music in the world — it's the most glorious next to classical. Great metal will never die!"

**INTERVIEW BY STEVE GETT**



# ARMED & READY

Hopeful Heavies to watch for

## BLACK ROSE

**T**HE LAST time the name Cleveland reared its head was when its Stateside namesake threw up the immortal figure of Howard the Duck. Now, however, there is a four-piece band who could bring the attention back home to the North-East. They carry the handle 'Black Rose' and comprise Chris Watson (lead guitar), Steve Bardsley (vocals and guitar), Mal Smith (drums) and Mick Thompson (bass).

After numerous personnel changes since the band's initiation in 1978 they have settled into a reasonably stable format and released a single on an independent label, a double-A side entitled 'No Point Runnin'/'Sucker For Your Love' which is nothing short of blistering and a remarkable achievement for lads whose average age is only 20. The single came about as a direct result of a change of management, the band thus finding suitable financial backing from someone who believed in their ability. (The single is available from Tees Beat Records, 70 Roseberry View, Thornaby, Cleveland, for £1 inc. p.&p.)

Their musical credentials are similarly impressive including a support slot at the Gateshead Festival which billed such luminaries as Trust, Budgie and Limelight, and the production of a video for the Tyne Tees TV programme 'Check It Out' with 'No Point Runnin''. Unfortunately the show is not networked, so the rest of us are unlikely to ever get the chance to see it. They have also



appeared with Vardis and Raven as well as getting two tracks on a Northern Heavy Metal compilation album called 'Roxcalibur'.

The band cite Iron Maiden, Van Halen and Pat Travers as major influences which should give you a reasonable idea as to their musical direction and sound. Fast and dynamic are not inappropriate descriptions. The immediate future entails a mini-tour during August as a break from their regular outings in front of a strong local following. And although none of the major record companies have shown much interest, of the smaller labels Neat Records have displayed the most enthusiasm. A deal would not only benefit them but the entire HM listening public. DAVE DICKSON



## CYRKA

**"C**YRKA ATTEMPT to offer a well executed performance of music, lights, tape effects and pyrotechnics, formulated to produce a complete professional show."

Pulled from the back of the mucho expensive pamphlet that arrived with this tape, the above statement seems to suggest Cyrka are aiming for the tops in a big way, and judging from their demo, it shouldn't be a life-time before they reach it.

The band itself, seems to be the brainchild of one Jan Cyrka. After various line-up changes, he settled (wisely) for Paul Farrell on drums, Steve Holten, bass and Cyrka himself handling vocals and guitars (plus the odd keyboards thrown in here and there).

On first play it would be easy to brush Cyrka off with numerous other Rush-type clones doing the rounds. Not the case however. After depressing the rewind button a few more times I noticed similarities outside the confines of Mr Pearl and Co. For instance, Cyrka's guitar is so fast and melodic he could easily rate alongside such noticeables as Dave Murray and Aldo Nova (which is no easy thing, I'm sure you will agree).

The trouble with most demos is they only contain a couple of tracks (in some cases that can be a blessing!!) Understandable when you consider the high studio-time costs these days. Cyrka's tape, containing two songs, 'Song For Brezhnev!' and 'Sullen Scene', is so good I found myself waiting for more music.

Although they claim to have made an impression on The Northern rock circuit, they've yet to hit the South. So lads, if your management would like to drop me a line arranging a place where I could catch the full show, I'd be glad to bring my old note book along.

If you'd like to get in touch with Cyrka, they can be contacted at: B. P. Moore, 25 Back High Street, Bradford, West Yorkshire. Tel: Brad 834422. MICHAEL McNAMEE

## SINFUL

**S**INFUL HAVE a problem (make that two problems if you count that two of them look like refugees from the Bay City Rollers) they can't get many gigs. Why? Lack of punters? No venues? No, they landed themselves in this predicament when one of their roadies got carried away with their live onslaught and let off 15 flashbombs at once. Needless to say after an explosion of Krakatoan proportions the pub they'd been playing was filled with smoke. The landlord, on discovering his living room upstairs had taken on the appearance of a World War One gas attack, not unnaturally called in the Fire Brigade and Police. When they arrived instead of the expected Inferno they found a roomful of choking punters and the four blackened and shell-shocked figures of Sinful. Naturally this did not go down too well and Sinful were told by the landlord their services were no longer required, or words to that effect.

That was a few weeks ago and Sinful have now assured me they've completely changed their stagershow in order to get gigs. So flashbombs are out and lights are in.

Their line-up is Bob Chambers (vocals), Alan Johnson (drums),



Gordon Johnson — his brother (guitar) and John Collins (bass).

Currently the band have a three track cassette out featuring 'Sinful', 'Playgirl', and 'Bad Fun', which show a little bit more imagination on the playing front than they do title wise. All interested parties that want to obtain the cassette should send off £2.25 to Way Ahead Records, 2 Hurts Yard, Nottingham. MIKE SMITH



# CONTACT

OUR REGULAR *Contact* spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: *Contact*, Kerrang! 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

I HAVEN'T seen anything of Rock Goddess in your mag for a while, can you tell me what's happening with them? Paul, Enfield Lock, Middx.

● Jody Turner (lead vocals and guitar), Julie Turner (drums) and Tracey Lamb (bass) are the three dynamite ladies who make up Rock Goddess. If you want to catch them live they play London's Marquee again soon and are also preparing for their biggest gig to date, namely Reading Festival. Rock Goddess have recently been working with Vic Maile (of Motorhead and Girlschool fame) on demos that they hope will clinch a record deal. If readers want any info on the band then write to: The Rock Goddess Fan Club, c/o Monster Music, 134 Wandsworth High Street, London SW18.

ANYONE BUYING the new Judas Priest album 'Screaming For Vengeance' may notice the fan club address given on the album is different to that printed in *Contact*, issue No. 19. The address given on the album cover is the official merchandising company which is linked with the fan club but deals only with the merchandise. The actual fan club address is still: PO Box 9, Stratford, London E15 4NX. For readers in Holland and Belgium there is a Judas Priest fan club. The address is:



Rock Goddess: what's happening?

Camera Obscuralaan 19, 1183 jt Amstelveen, Holland.

ANOTHER FAN club address for readers in Holland and Denmark, this time it's the Motorheadbangers: write to The Dutch Motorheadbangers, Postbus 22178, 3006 Da Rotterdam, Holland.

I WOULD like to know if you can print information on Castle Donington festival,

if there is any bus or train transportation and how to obtain tickets. J. Allen, USA.

● Castle Donington has been well publicised and if you look closely at the advertisements in the music press you can see a list of ticket outlets and companies dealing with travel. For readers abroad it's not quite so easy as most of the arrangements have to be postal, which, unfortunately, is time consuming. Tickets can be bought by post from: Wooltare Ltd, PO Box 123, Walsall WS5 4QQ. Tickets are £10, cheques and postal orders made payable to Wooltare Ltd. and enclose an S.A.E. Tickets can be bought on the day at a cost of £11.00 each. If travelling by road, the festival can be reached two miles off the M1, taking the junction for East Midlands Airport. There is a shuttle bus from both Nottingham and Derby rail station starting at 10 am and at regular intervals throughout the day. Coaches from all over the country are running to the festival and most ticket outlets will give information on those nearest to you.

PLEASE HELP by giving some information on what Praying Mantis are up to these days. I haven't seen or heard of them since they supported Iron Maiden at the Rainbow. Paul Jenkins, Resolven, West Glam.

● Many readers have written and asked the very same question. Praying Mantis have just signed a deal with Jet Records and will be releasing an EP on August 27 to coincide with their Reading Festival

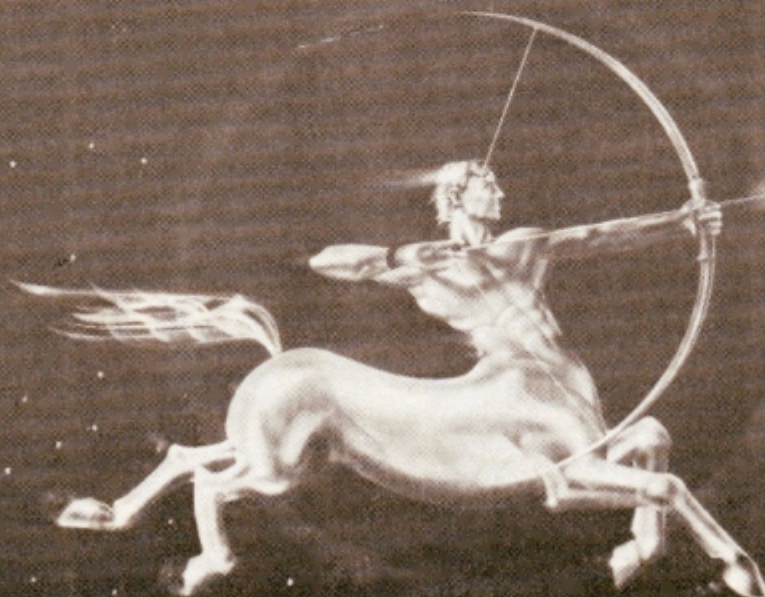
appearance. Their only other live date will be at London's Marquee just before then. The line-up at present is: Chris Troy (bass), Tino Troy (lead guitar), Dave Potts (drums), John Bavin (keyboards) and Bernie Shaw (vocals).

WHY HAVE you ignored 'Yes'. I desperately need a discography, so please print one in *Contact*. Spinner, Bascote, Warks.

● WE APOLOGISE for not printing much on 'Yes' but hope to rectify this very shortly, hopefully with some colour shots of them. In the meantime here's a discography.

'Yes'  
'Time And A Word'  
'The Yes Album'  
'Fragile'  
'Close To The Edge'  
'Yessongs'  
'Tales From Topographic Oceans'  
'Relayer'  
'Going For The One'  
'Tormato'  
'Drama'  
'Yesshows'  
Compilations: 'Yesterdays' and 'Classic Yes'.  
Singles: (mostly deleted)  
'Don't Kill The Whale' (K11184)  
'Going For The One' (K11047)  
'Into The Lens' (K11622)  
'Wonderous Stories' (also 12in) (K10999)  
Imports: 'America' (MR 1028)  
'And You And I' (LR 1029)  
'Roundabout' (1027).

## SHOOTING STAR



SHOOTING STAR Kansas' heavy metal band release their third album III WISHES on July 30th  
INCLUDES LIMITED EDITION FREE SINGLE: Flesh & Blood c/w Hang on to Your Love

Virgin



# ONCERTS

## Cheated by Cheetah

### CHEETAH

#### The Venue, London

LEERING MALES in pseudo-rockers guise crawled out of every nook and cranny to be present at Cheetah's debut British gig. Lyndsay and Chrissie Hammond may be determined to prove themselves as 'Rock 'n' Roll Women' but until they learn to utilise their obvious attributes (!!) in a less sleazy, strip-tease, nudge-nudge manner, they will find themselves being taken as little more than a joke — soft porn for watered-down heavies!

Point number one: Cheetah are trying to sell records on image above music. Now this might work perfectly well in the fashion-conscious, fad-crazy world of TOTP pop music, but I would credit the HM audience with a good deal more 'savvy' in their record buying.

The first spotlight of the evening was strategically aimed at Lyndsay Hammond's backside and delightful though it is, it won't give the band the musical credibility which is needed. Neither will Chrissie undressing a muscular bouncer in the balcony of The Venue, making him sink to his knees.

Point number two: Cheetah as a band still have a long way to go. The potential is there to produce a tight outfit — conservative yet effective, but their brand of boogie at the moment is generally tired, muggy and messy. The keyboard player is totally redundant under the weight of the two steamhammer guitars, which in turn often get lost fighting it out with each other, good as the guitar players are.

There are one or two good songs in the band's set, such as 'Bang, Bang' and 'Suffering Love'. AC/DC's 'Girl's Got Rhythm' was mighty effective, and the girls can still cut it as sexy without being so gross (check out Ann and Nancy Wilson) so there could be a future for Cheetah — but as far as this gig was concerned, it was decidedly unimpressive. **HOWARD JOHNSON**

### STEVE MILLER BAND Hammersmith Odeon

STEVE MILLER'S career has been long and varied. The Texan-born guitarist surfaced in 1967 on the first wave of West Coast psychedelia and he has been calling its changes ever since. For

years a cult figure he finally mastered the medium of AOR rock in the seventies with LPs like 'Fly Like An Eagle' and 'Book Of Dreams'. So it may have been the runaway success of the 'Abracadabra' single which tempted him to Britain for the first time since Knebworth in 1975 with the Floyd, but it was to those two earlier albums he turned to prove why he can still fill the Hammersmith Odeon three times over after so long away.

When he and his six piece band slipped into the delicate and airy 'Winter Time' and 'Wild Mountain Honey' they did more than simply play a couple of good songs well. They wove a particular spell and it was like the roof and the walls, the stage, the amps and everything had disappeared and the music was floating magically in space, it had such poise and charisma.

In comparison the rest of the set was more down-to-earth, even mundane. Sure, Steve constantly showed his class, displaying the kind of instrumental dexterity peculiar to Americans, swapping electric for acoustic for sitar guitars and running through what could be considered as two hours of his greatest hits: 'Living In The USA', 'Gangster Of Love', 'The Joker', 'Fly Like An Eagle', 'Take The Money And Run', 'Mercury Blues', 'Rock 'n' Me', 'Jet Airliner', 'Swing-Town', 'Heart Like A Wheel' and more. A better selection of country blues with a sharp modern

edge would be hard to find. But something about it was just too easy and over-confident, even down to the cluster bomb solo in 'Abracadabra' which saw Miller and second guitarist Kenny Lee Lewis duelling for a place in the stereo mix.

Somewhere along the line it seemed like Steve Miller had lost his sense of adventure and was selling himself short. But then came those moments when he pulled himself up to his true height and he was quite brilliant. **CHAS DE WHALLEY**

### GLITTER BAND Marquee, London

LONDON'S BEEN a city of turmoil recently. I mean, just cast your blood-shot eyes back a few weeks.

Well, we've had 'big black holes' appearing in the middle of the road from nowhere, then there's that real kind gent Ray Buckton, whose shortened our national train service by 90 per cent, and to top all that, what about that kind young man who woke the Queen to ask Her Majesty if she would like a cigarette! Shocking!

But while all this was going on, did you know that The Glitter Band were hard at work planning their fourth gig in six years?

A glance at the contingent of punters (about 250-strong) showed I was the only person in possession of a leather jacket. Could it be that

Kerrang! had made a Big-Mac sized fluff in sending me to the Marquee?

Still, only time would tell... and it sure did. The glittered ones finally hit the stage with a cover of their old partner's 'Rock 'n' Roll', a worthy insertion seeing as they did serve the fat man for nearly a decade. And, although I'm not exactly familiar with The Glitter Band's repertoire, it did sound as if they were playing Gary Glitter's set (pre '77) with just the odd chord and rap changed here and there.

The Glitter Band lack musical direction at the moment, they don't know whether they want to play pop/rock, AOR, disco or maybe Heavy Metal. Other glam bands from the 'seventies, like Slade, have always managed to stay in line and change when and where necessary but The Glitter Band are gonna have to change fast, or end up doing summer seasons at Margate. **MICHAEL McNAMEE**

### IDLE FLOWERS New Golden Lion, Fulham

OK, SO what's in a name?

In a market as traditionally conservative as Heavy Metal where anyone who dares step outside the accepted be-denimed norm risks instant crucifixion on a studded cross, the three-piece combo The Idle Flowers may be laying themselves open to whatever vicious outrage the public cares to mete out. Which would be a great shame because they ARE very good.

This band plays what can only be described as 'Heavy Pop' which is not the contradiction in terms it first appears ('Since You've Been Gone' and 'Radar Love' were 'Heavy Pop'; Hell's teeth, Paul Stanley's 'I Was Made For Loving You' was Heavy Metal DISCO!!). The songs are danceable and fun without being the typical chart dross, and what's more these people actually enjoy themselves onstage.

Down to business: Idle Flowers are fronted by guitarist/vocalist/songwriter Rene Berg who strikes a figure not dissimilar to Jimmy Bain and has a voice that straddles an uneasy balance between schmaltz and sensuality. His guitar work, and indeed many of the songs, finds home-base in the sixties, numbers like 'True Love' and 'When We Were Young' betraying the man's more obvious influences. Former Honeydrippers' drummer Smash O'Neill and senorita Froze Garcia add the rhythms.

On the negative side the sound took a tremendous boost with the introduction of a guest saxophonist on the last few numbers which showed just how sparse the music can be in parts. A second guitarist, I think, would solve the problems.

The Idle Flowers have yet to find their niche but all they really need is a hit single and a little patience. **DAVE DICKSON**



Cheetah: soft porn for watered-down heavies.





Motorhead

PICS BY GEORGE BOONAR



Samson

## MOTORHEAD/SAXON Hackney Stadium

"I DON'T know if it's possible, but there is a fellow over here who wants it turned up." Lemmy has a great sense of humour. Dry. Laconic. A bit like the woodwork master I knew who used to bash us with balsa beams. "Turn it up — to agony," Lemmy chuckled to himself as he directed his request, in response to repeated yells from the crowd, towards the soundmen on the control tower.

The grizzled veteran of minimalist rock with a voice like a Kango hammer breaking up concrete needed his jokes and his patience as he ground into action at his umpteenth open air festival. There weren't many there. Only about 3,000 fans attended the event organised by London Hells Angels on the speedway track in the heart of the East End.

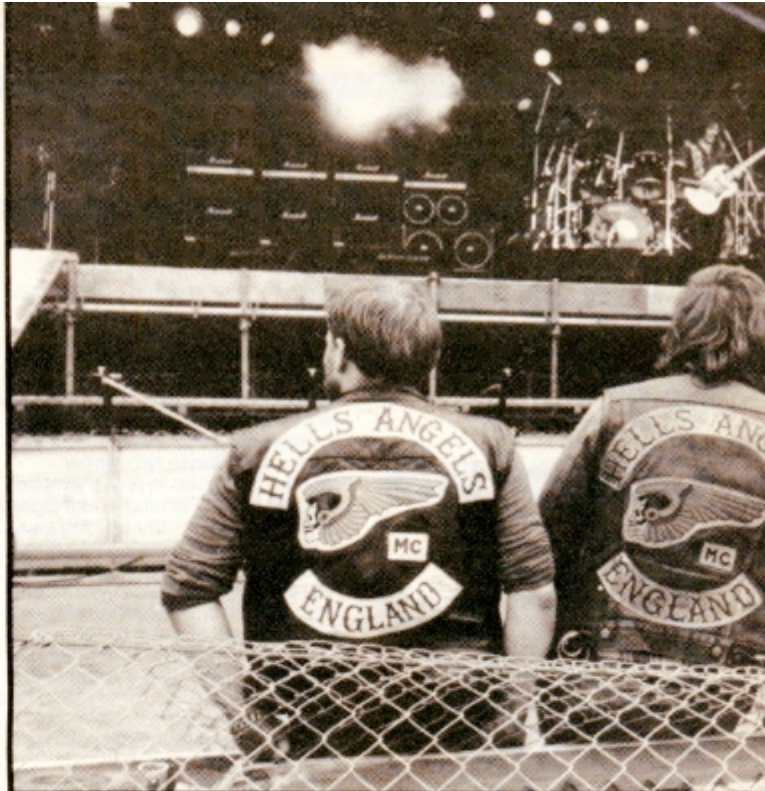
The day was marked by an eerie calm. The Angels largely outnumbered the rest of the public. I spotted one punk, four skinheads, two mods and one rastafarian. The rest were beefy types from Germany, Holland and the UK covered in tattoos and insignia. And as they had organised it themselves there was no need for security. The police and ambulance men who kept at a discreet distance were irrelevant. Nobody was going to misbehave with this lot around and the Angels themselves seemed content to laze on the grass in the sunshine. I got the impression they had been up raping and pillaging all night (perhaps they had seized

Belgium en route) and were thus completely knackered.

I never felt safer at a concert in my life — except perhaps when I felt the hot breath of an Angel down my neck. It was his way of clearing a path through the crowd. But it was puzzling and frustrating for the bands. As one of them, More, told us, they had driven all the way down from Lincoln for this. And there they were bashing their drums and hammering their guitars, and the only response after a particularly energetic number was a loud belch from a sleeping member of the Hackney chapter. Some bands finished their set to total silence. I looked around in astonishment. Hundreds of people standing up or lying down in the sunshine, pointed vaguely in the direction of the stage and not uttering a sound. Perhaps this is indeed how the world will end.

The disc jockey did his best to fill in the long gaps between bands with every known rock classic from Deep Purple to Led Zeppelin. At one point he started to get hysterical and played Bob Dylan and Yes. There was a reaction. Several in the crowd sat up, blinked and then went back to their sound and refreshing sleep.

Despite this slumberous state of affairs there was some action. Sleek, an all girl band were very pretty and as the first band on claimed considerable success. Said singer Gerry Gore: "We got leapt on by Motorhead fans asking for autographs!" Later came Lightning Raiders, playing moonshine country



Fans or organisers?

# FALSE

rock. "Here's one for all the Angels — it's called 'Revenge'," said the lead singer. There was no applause, but they played mighty fine. "Are you having a good time out there?" asked the singer, unsettled, peering out into the race track. Another resounding burp greeted this effort at social intercourse.

Next we had to endure Spider who put on a most inept show. At first they scored with some fast heavy metal that actually got the crowd on their feet and kicked up dust from the track (that incidentally smelt strongly of cat litter: the dust not the crowds). "Rock 'n' roll is here to stay," they roared. Not original I grant you, but lively. They sang 'Baby Did You Like It' which they advised was all about 'shagging'. Their earthy humour and determined attack seemed likely to bring them rich rewards — like a hearty hand clap and a chorus of belches. But then they blew it. They made the fatal error of trying to emulate Slade with 'Get Down And Get With It', played Steppenwolf's 'Born To Be Wild' too fast for the old warhorse to be effective, and crowned it all with a disastrous 'Stars On 45 Of Heavy Metal' in which they claimed to imitate the styles of various top groups. It was all an indistinguishable racket and looked like an attempt to break into the lucrative but non-existent heavy metal cabaret scene. Methinks they have been ill-advised.

At last came Saxon, and their brilliance and professionalism shone all the more for the antics of their predecessors. They tore into 'Motorcycle Man' and 'Princess Of The Night' like avenging angels and I was astounded by the speed of Nigel Glockner's twin bass drums. Biff Byford in white vest, silvery-grey skintight pants and

ammunition belt seemed to be enjoying himself hugely. They really didn't care if the attendance was down. They played their hour with practised skill and still made it seem a special event. Graham Oliver's love for Jimi Hendrix was displayed in his freak-out showcase and I was astonished when the neck of his guitar came flying through the air towards me and would have smote me a nasty blow on the forehead if it wasn't for the presence of mind of a dozen Saxon fans who kindly pushed me aside, to grab the souvenir. The rest of Graham's blazing guitar went to the jackals on the other side of the stage. Biff organised the old 'We hate the Mods' chant and lead the band into '20,000 ft' played so fast a group of headbangers actually fell over in a heap and gave up.

Biff, the Sandy Powell of the Eighties, organised his own version of the catch phrase "Can you hear me mother?" by getting the rival sections of the crowd to sing and the combination of crowd interaction and block busting tunes packed into a short-ish set made their act seem like a thunderflash of delight.

They played 'Hungry Years', 'Dallas 1pm', 'Stallions Of The Highway' and '747 (Strangers In The Night)'. Then came 'Wheels Of Steel' and Graham's freak out. Not to be out done, Paul Quinn tore up the National Anthem and the Dam Busters March. 'And The Bands Played On' was their final offering before the long wait commenced for Motorhead.

It was around 9.25 pm when Motorhead took to the stage in a welter of noise and uproar. And who was that vision clad in the black boxer shorts and neatly cropped red hair pacing about trying to get his amp to work? Why young Brian





Magnum



Saxon

# START

Robertson. The mighty Robbo is a surprise addition to the band and he seemed to fit well into the Lemmy concept of bashing with a bit of guts and sparkle. They say all the best bands are trios, and despite the air of impending calamity which permeates their efforts, Motorhead, when they lock together, are a powerful force.

"This is a song all about homosexual cowboys, called 'Shoot You In The Back'," said Lemmy, chortling deep within his frame, like Orson Welles remembering some comic episode during the making of 'Citizen Kane'. Red mask of death on his forehead (or was it something cut from a cornflakes packet?), Lemmy addressed his audience with a series of songs delivered in an unvarying roar. It was a wonderful performance. And Robbo rose to the occasion by delivering some of the meanest guitar I've heard since he first wore long trousers.

For blues fans among us there was a version of 'Hoochie Coochie Man' with some clean guitar lines cutting through, Robbo having finally cured his technical problems by glaring at the amplifier. Lemmy explained to the audience: "Brian's doing a very difficult job here, and it's only going to get worse."

As the sun set over Hackney Lemmy's voice intoned. "This is a song about America. It's called 'America'." My ears were still roaring 18 hours later. **CHRIS WELCH**

**SAXON/MAGNUM/  
SAMSON/S.O.S./  
ANGELWITCH/STAMPEDE**  
Mildenhall Speedway,  
Suffolk

MILDENHALL SPEEDWAY might be more used to the roar of 500cc

engines than 100 watt Marshalls but the venue turned out to be ideal. Only the weather (overcast) and the attendance (around 2000-plus... events at Wrexham and Hackney had obviously pulled many away) could be faulted.

The event began early to include a few local-ish hopefuls but got going properly with the arrival of Stampede. At times the punters were out-numbered by greenly but as Reuben observed, they were enthusiastic enough (the punters that is...). Not surprising either with songs like 'Moving On' and 'Hurricane Town' to get them jumping around. The UFO comparison has been made before but it's still valid, so... Stampede's material has all the toughness of that band's early songs coupled with the finesse of their more recent out-put. They started well and just got better, a classy band that are surely going places: watch for them at Reading.

Next on were Angelwitch, obviously known to most of the crowd as their appearance sparked a large cheer and a dash for the front. Oldies and newies alike were greeted with roars by their fans. To me though only some of the songs were OK... Angelwitch being unable to hold my attention continuously. Still, I obviously missed out because they were the first band to encore.

Bernie Marsden's S.O.S. surprised most people, having a much harder sound than expected. An impressive set but the band could be taking the casual approach

a little too far as the best-dressed guy on the stage was a roadie! Skruft Rock Rools!

Samson followed — a band doing a fair impression of good wine by maturing well with age. Guitarist Paul has himself a line-up and a set of material that appears to have been well worth the wait.

As darkness fell, the first thing approaching a delay materialised. The crowd didn't seem to mind though and eventually called Magnum back for an encore. Encouraged no doubt by the highlight of 'The Spirit' — inspired and polished stuff.

It was 11.30 when Saxon came on. Biff stalked the stage asking if it was loud enough. The obvious response was met by the retort that they'd already had "complaints from Cambridge" (20 miles away... hope he was kidding!) '20,000 Feet' began with Nigel Glockner twirling flaming drum-sticks. Another good effect was lost though when the USAF planes that had been flying over all day deserted Biff for '747' — shame! 'Wheels Of Steel' saw Biff's Budgie... er, I mean Eagle... lit up at last. The poor thing was too big to go on stage so it had to perch way over to the left! Graham Oliver ended the evening by demolishing a horrible looking sky-blue guitar. Ghostly it was — GBH was nothing less than it deserved.

Another triumph for Saxon then and the end of a very entertaining day... pity there wasn't a larger crowd to appreciate it. **NEIL JEFFRIES**

## Ritchie wins by a mile

**RAINBOW/KROKUS/THE RODS**  
Washington D.C.

AT 7.30 the houselights go down in Washington's giant Capital Centre auditorium as those in attendance prepare to enjoy a feast of metal mayhem. And a fine evening's entertainment it promises to be too...

First to hit the stage are those lovable lechers The Rods, who deliver half an hour of powerhouse rock 'n' roll, airing numbers from the current 'Wild Dogs' LP as well as cuts from their classic debut. It's a brief set but nevertheless Feinstein and the lads give it their all and elicit well-earned response from the audience. They finish with the glorious 'Power Lover' and could well have returned for an encore. However, with three bands on the bill, time is limited.

Next on are Krokus, who've been out on the road in America since March. The Swiss rockers are clearly building up a strong following in the US. The opening tune is the ballsy 'Long Stick Goes Boom' and for the next 50 minutes Krokus sustain solid impact. Vocalist Marc Storace is undeniably the star of the band — the man possesses an incredible throat.

Prior to their departure, lead guitarist Fernando Von Arb mutilates his guitar with a giant axe. The kids love it but one senses that Ritchie ain't gonna be too pleased!

Finally, Rainbow hit the stage, kicking off with 'Spotlight Kid'. This is the first proper date on the second leg of their 'Straight Between The Eyes' tour and what an absolute killer it turns out to be. The man in black is in brilliant form and plays some of the best lead breaks I've yet to witness him deliver in concert.

Aside from the omission of the riotous 'Death Alley Driver' and the solo in 'Stone Cold', there are no complaints. New keyboard player David Rosenthal appears to have slotted into his position well enough and the band are airing one of the strongest Rainbow sets to date.

The limelight is totally stolen by Ritchie though and at the end of the show he looks all set to smash his axe. Obviously the antics of Von Arb are still in his mind and when he's just about to hurl his guitar against his amps he suddenly stops and tosses the complete instrument into the audience. It's a killer punch and one can't help but smile. Even Blackmore seems to be grinning as he takes hold of another Strat and proceeds to remove the strings one by one — he simply can't be outdone in the showmanship stakes.

Definitely, a night of top-notch metallic fun and games. Give me more! **STEVE GETT**





ANVIL

THREE NOVEL  
YOU'RE SO WONDERFUL L L L L  
WHAT  
MEANNNNNNNNN

Girlschool

Girlschool



# ELOY



## MAMAS BOYS

DERIVING PLENTY of influence from Britain's early seventies progressive bands as well as from some of the more complex pomp rock styles, Eloy hope to make a British impression with the release of their first album in this country. Titled 'Planets', the band of Frank Bornemann (lead guitar/vocals), Klaus-Peter Matziol (bass/vocals), Hannes Arkona (guitar/keyboards), Hannes Folberth (keyboards) and Jim McGillivray (drums/percussion) must be well pleased to finally see one of their records readily available here. After all, they've never before managed a UK release on any of their previous nine albums!! At least they've had the consolation of being one of the most popular bands in Germany for many years.

HAILING FROM County Fermanagh, Northern Ireland, Mamas Boys are Pat, John and Tommy McManus, three brothers who've been knocking around the pubs and bars of Ireland for near on four years. Having completed two British tours with Hawkwind and Wishbone Ash they are now in the process of setting up some UK dates of their own to promote their current 'Plug It In' album. At present the LP is only available in Ireland but a distribution deal is in the process of being signed so keep an eye out for a release date.

PIC BY JUSTIN THOMAS







# HAWKWIND DISCOGRAPHY

*THE VERY name has become synonymous with the underground alternative culture that spawned the group in the late sixties around the infamous Ladbroke Grove arts haven. The fusion of Dave Brock's grinding guitar and the dark, disjointed poetry of resident genius Bob Calvert created the unique phenomenon of the Space Ritual from where Hawkwind never looked back. The line-up has seen numerous changes, Calvert coming and going irregularly, Lemmy and Ginger Baker amongst the more notable members, but always around the nucleus of Brock. Their history has been anything but settled but they have produced several classic albums even so. BRIAN TAWN of the Hawkwind fan club now offers a complete discography, including the band's own Weird label releases.*

## ALBUMS

'Hawkwind' (United Artists/Liberty LBS 83348 . . . 1970). Later re-issued on the UA Sunset label (SLS 50374 . . . 1980) and then again on the UA Rock File series (LBR 1012 . . . 1980).  
'X In Search Of Space' (United Artists UAG 29202 . . . 1971).  
'Doremi Fasol Latido' (United Artists UAG 29364 . . . 1972).  
'The Space Ritual Alive' (United Artists UAD 60037/8 . . . 1973). Double album.  
'Hall Of The Mountain Grill' (United Artists UAG 29672 . . . 1974).  
'Warrior On The Edge Of Time' (United Artists UAG 29766 . . . 1975).  
'Roadhawks' (United Artists UAK 29919 . . . 1976). Also released in Europe on the EMI Masterpiece series (Electrola IC 038-82624).  
'Astounding Sounds, Amazing Music' (Charisma CDS 4004 . . . 1976).  
'Masters Of The Universe' (United Artists UAG 30025 . . . 1977). Also released on the Fame label (FA 3008 . . . 1982).  
'Quark, Strangeness And Charm' (Charisma CDS 4014 . . . 1977).  
'Hawklords/25 Years On' (Charisma CDS 4014 . . . 1978).  
'PXR5' (Charisma 4016 . . . 1979).  
'Live 79' (Bronze BRON 527 . . . 1980).  
'Repeat Performance' (Charisma BG2 . . . 1980). Released as Hawkwind, Rock Legends in Australia (Charisma 6231 130 . . . 1980).  
'Levitation' (Bronze BRON 530 . . . 1980).  
'Sonic Attack' (RCA Active RCALP 6004 . . . 1981).  
'Hawkwind Friends And Relations' (Flicknife SHARP 101 . . . 1982).  
'Church Of Hawkwind' (RCA Active RCALP 9004 . . . 1982).

## COMPILATIONS INCLUDING ORIGINAL HW MATERIAL

'The Greasy Truckers Party' (United Artists UDX 203/4 . . . 1972). Double album.

'Glastonbury Fayre' (Revelation . . . 1972). Triple album.  
'A Quiet Night In' (Bronze BROS 537 . . . 1982).

## CASSETTE ALBUMS

'Sonic Assassins' '77/Dave Brock (Weird 101 . . . 1980).  
'Hawkwind '77/Hawklords '79' (Weird 102 . . . 1980).  
'Hawkwind '77/Hawkwind '75' (Weird 103 . . . 1980).  
'Hawklords '78' (Weird 104 . . . 1981).  
'Hawkwind '76 @ '77' (Weird 105 . . . 1981).

## 45's

'Hurry On Sundown/Mirror Of Illusion' (Liberty LBF 15382 . . . 1970).  
'Silver Machine/7 By 7' (United Artists UP 35381 . . . 1972). Also released as 12in.  
'Urban Guerrilla /Brainbox Pollution' (United Artists UP 35566 . . . 1973).  
'Sonic Attack' (United Artists promo single, one sided . . . 1973).  
'Lord Of Light/Born To Go' (United Artists 35 492 . . . 1973). Europe only.  
'Psychedelic Warlords (Disappear In Smoke)/It's So Easy' (United Artists UP 35715 . . . 1974).  
'You'd Better Believe It/Paradox' (United Artists 35 689). Europe only.  
'Kings Of Speed/Motorhead' (United Artists UP 35808 . . . 1975).  
'Kerb Crawler/Honky Dorky' (Charisma CB 289 . . . 1976).  
'Back On The Streets/The Dream Of Isis' (Charisma CB 299 . . . 1977).  
'Quark, Strangeness And Charm/The Forge Of Vulcan' (Charisma CB 305 . . . 1977).  
'Hassan I Sahba/Fable Of A Failed Race' (Charisma 6837 426 . . . 1977).  
'Psi Power/Death Trap' (Charisma CB 323 . . . 1978).  
'25 Years/(Only) The Dead Dreams Of A Cold War Kid' (Charisma CB 332 . . . 1979). Also Released as a 12in with added track, 'PXR5' (Charisma CB 332 12 . . . 1979).  
'Shot Down In The Night/Urban Guerilla' (Bronze BRO 98 . . . 1980).  
'Who's Gonna Win The War/Nuclear Toy' (Bronze BRO 109 . . . 1980).  
'Hurry On Sundown/Sweet Mistress Of Pain/Kings Of Speed' (Flicknife FLEP 100 . . . 1981). 12in.  
'Motorhead/Valium Ten' (Flicknife FLS 205 . . . 1981). Also as 12in (FLSEP 205).  
'Angels Of Death/Trans-Dimensional Man' (RCA ACTIVE RCA 137 . . . 1981).  
'Sonic Assassins EP' — 'Over The Top/Death Trap/Free Fall' (Flicknife FLEP 101 . . . 1981). 12in.  
'Who's Gonna Win The War/Time Of' (Flicknife FLS 209 . . . 1982).



**I** SUPPOSE it takes about two to three days to put the Friday Rock Show together. Those are days spent in the Radio One offices sifting through new releases, sorting out archive material and reading the mail as well as the more administrative things like paperwork and booking bands for live sessions. Tommy Vance looks in during the week but it's not until Thursday afternoon we both sit down and compile the programme from all the ideas we've had over the last seven days.

"Working it out is like a huge juggling act. It's done by feel really. We strike a healthy balance between old favourites and things a little less obvious. As well as acknowledging the presence of the best new releases. The Friday Rock Show grew out of Alan Freeman's old Saturday afternoon programme (which I also produced) and in retrospect we did a good job keeping the 'rock' flame alive during the punk era.

"The Friday Rock Show started in November 1978 and soon became predominantly Heavy Metal because the music became such a significant factor on the rock scene. But I like to think we cast our net a little wider and play things which the average fan might not immediately associate with Heavy Metal but actually fits in quite well. We get a comfortable amount of mail, a lot of which shows our audience listens very attentively because they often chase up information on the more unusual records they've heard. But if we followed the majority of requests then we'd end up not only programming 'Freebird' and 'Stairway To Heaven' all the time but with a narrow and conservative show too.

"People only write in for what they know and like. But they'll never know whether they'll like anything else until they've heard it. So programming the show becomes very much a question of balancing the Heavy Metal market with your own taste and the wisdom of your experience. Consequently the show does vary a bit from week to week, depending largely on the nature of the new releases. If they're mostly hard and heavy then I'll try to offset them with material which is a little lighter and spacier. And vice versa.

**I**VE never really thought hard about the Friday Rock Show's content but we centre on the Iron Maidens, Saxons, and AC/DCs of this world with the really heavy bands like Motorhead at one extreme and spacey stuff like Tangerine Dream or Eno at the other. But then there are the American bands like REO Speedwagon, Toto or Santana. They're not really Heavy by British standards but they fit the format well.

"Then there's more 'traditional' acts like Ry Cooder, Little Feat, John Martyn or Roy Harper. They may not be Heavy Metal but they represent vital elements in rock. If I had more airtime I'd like to be able to expand just a little more into those broader areas.

"Records apart we also broadcast two live sessions a week, one by a current band and one from the BBC's archives. It often transpires I've worked on both even though there may be 10 years between them. Traditionally I've always produced Radio One's rock sessions at our Maida Vale studios. I was an engineer there in the late sixties when we were recording bands for the old John Peel show, and I still do one session a week for him besides my Friday Rock Show commitment.

"About once a month I have a clear out of all the cassettes which are sent in by young hopefuls trying to get a session on the show. I prefer to use unsigned bands not because we're acting as a bridge between new bands and the record industry but more because we offer them an alternative means of exposure to the Heavy Metal audience. But choosing who I have on is something of an arbitrary decision. Sometimes I find myself mak-

**You've heard of TV on the radio? Well, this is TW on the radio. Radio One producer Tony Wilson to be precise. He talks to Chas de Whalley about the Friday Rock Show and how he gets**

## HEAVY ON THE AIRWAVES

ing snap decisions according to my mood, but that's part of the lottery of the game. I do like to have evidence that a band is working and get out and about and don't just sit up in somebody's bedroom and make tapes. It's not a hard and fast rule but I have experienced near disasters with talented individuals who throw a band together specially for the occasion and spoil it by picking a bunch of really naff players.

"I keep a close eye on the names that crop up in the gig lists in the rock press and the review pages but don't spend every evening whizzing round the clubs like an A&R man. And I rarely book a band purely on the strength of a live show. I prefer to go by tapes. They don't have to be high quality 24 track recordings as long as they represent what the band is all about and I can hear the songs and something of the playing. If I like what I hear then I'll call up the band's manager and get them down to London on a Friday to record a session in Maida Vale.

**W**E try to cut four tracks in a day, so the band has to be on their toes. I don't mix till the following week and then I schedule the tracks for the show. The majority of bands then ask to use the tapes as demos to play to record companies, which they're perfectly entitled to do. They aren't allowed to play them on other radio stations or to release them without making a leasing deal with BBC Records.

"Lots of people do put our tracks out, especially bands who play for the John Peel Show, although it's normally only bigger acts who ask to release their Friday Rock Show tapes. I'm thinking of people like Steve Hackett, UFO, Slade and Samson. The live tracks on Gillan's 'Double Trouble' album

were recorded at the Reading Festival in conjunction with the Friday Show. We've taken a mobile down to Reading for the last few years although it's always a bit touch and go as to whether headliners allow themselves to be recorded. They're always a little wary about public broadcast of a performance that may not be quite up to scratch. Down the bill of course, everybody is really keen!

"We also released a Friday Rock Show album last November on BBC Records. That proved to be a bit of a headache. I ended up having to organise just about everything to do with the sleeving and art-work, the press and promotion, as well as compiling it from sessions we'd done that year with bands like Sweet Savage, Witchfynde, Last Flight, Black Axe, Demon, Xero, Diamond Head and Spider. As a result Diamond Head and Spider asked me to produce their records. I did a couple of singles for Diamond Head and an album for Spider which should be out on RCA soon.

"The BBC are quite positive about me doing freelance production work. They probably think it's good for Radio One's image to have one of their producers sought after in the outside world. But they make certain rules — one of which is I'm not allowed to programme anything I've produced (and thereby have a financial interest in). Missing out on a Rock Show play is unlikely to make much difference to worldwide sales because we rarely air a single more than once anyway and the number of albums in a year which have had more than two tracks broadcast could probably be counted on the fingers of two hands. But it is a factor to be considered because if it's Heavy Metal and it can't be played on our show then it's highly unlikely to crop up anywhere else on Radio One!







# KLASSIK KUTS Status Quo

## Pictures Of Matchstick Men

When I look up to the sky  
I see your eyes a funny kind of  
yellow,  
I rush home to bed I soak my  
head  
I see your face underneath my  
pillow  
I wake next morning tired still  
yawning  
See your face come peering  
thro my window.

Pictures of matchstick men and  
you,

Mirages of matchstick men and  
you,  
All I ever see is them and you.

Windows echo your reflection,  
When I look in their direction  
gone.  
When will this haunting stop,  
Your face it just won't leave me  
alone.

Pictures of matchstick men and  
you,

Mirages of matchstick men and  
you,  
All I ever see is them and you.

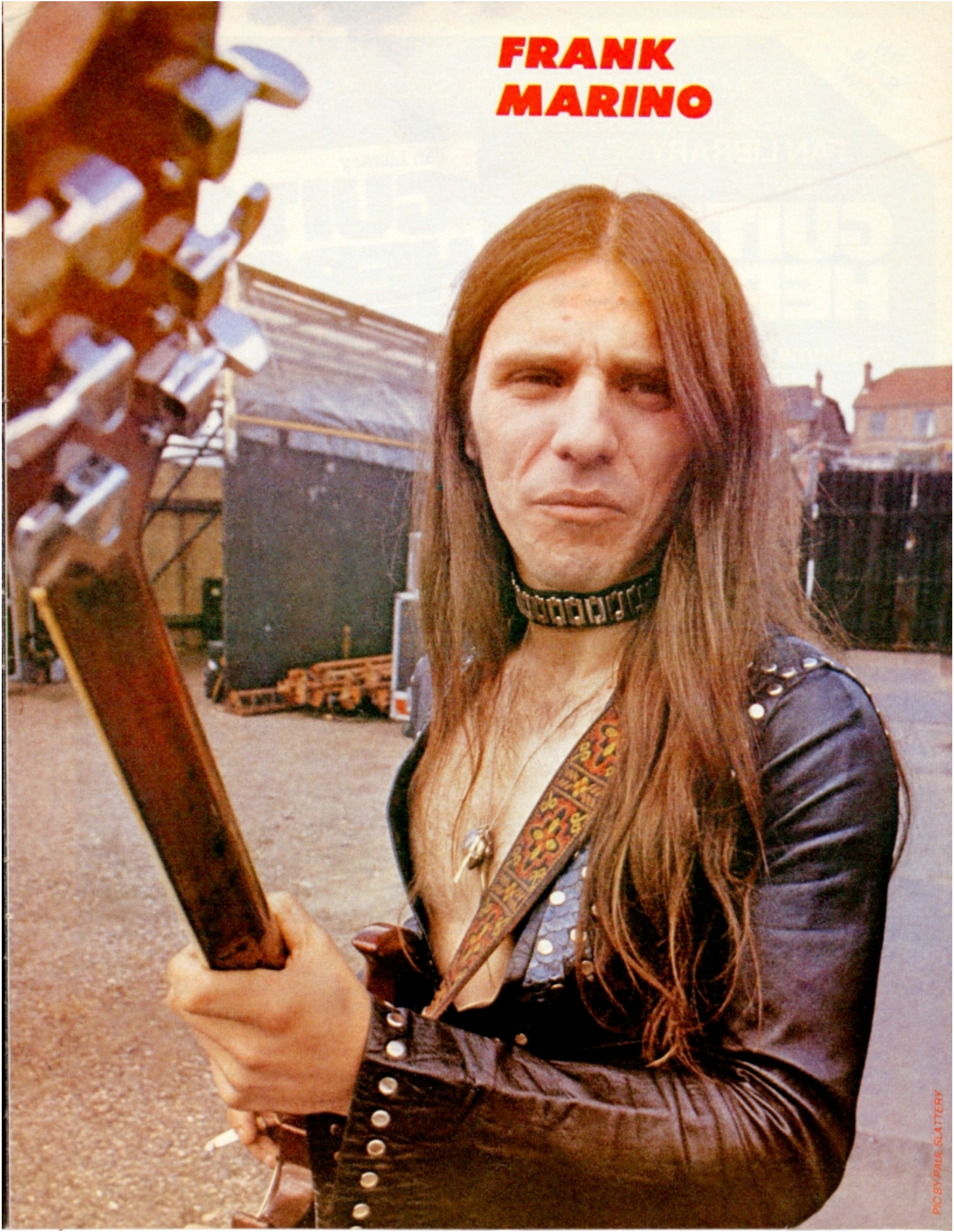
You in the sky you with this guy  
You make man cry you lie.  
You in the sky you with this guy  
You make men cry you lie.

Pictures of matchstick men,  
Pictures of matchstick men.

Words and music by Francis  
Michael Rossi.



# FRANK MARINO





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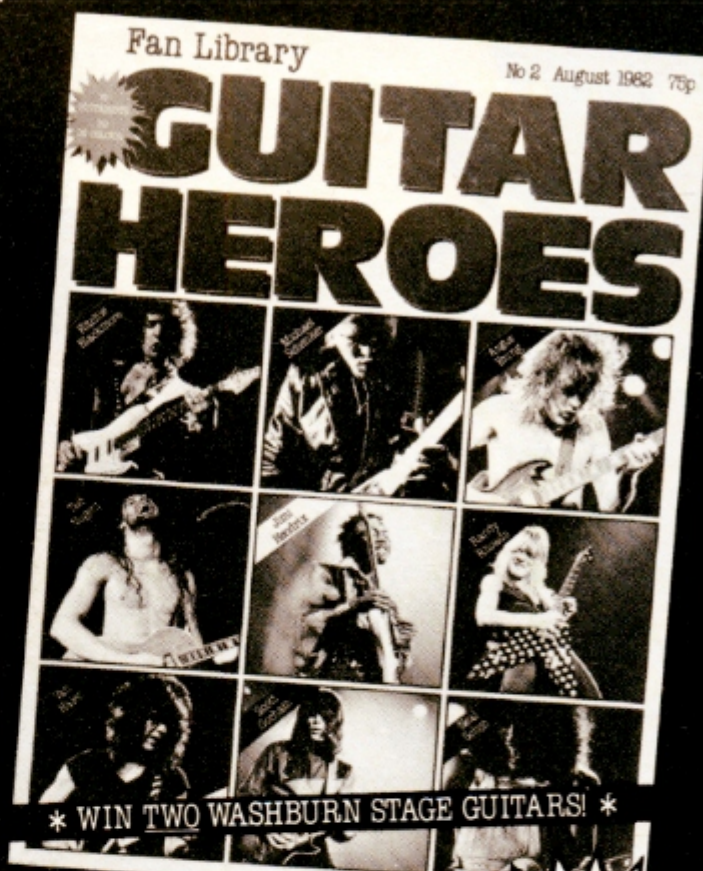
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# KERROSWORD! by Sue Buckley



## ACROSS

- 1 An immigrant singer (6, 5)
- 7 Angus' band (1, 1)
- 8 Loverboy want to go (4, 2, 5)
- 11 This Robin was an in city dreamer (6)
- 12 Triumph's forces (6)
- 13 Priest's is British (5)
- 14 Box's favourite series of films? (5, 2)
- 19 Their song always remains the same (3, 8)
- 21 How Quo addressed John (4)
- 22 He helps move pictures (5, 3)
- 23 . . . and he's got no class (5)

## DOWN

- 1 Whitesnake sound eager (5, 2, 7)
- 2 Blues king (1, 1)
- 3 Vocalist with Jameson Raid (5, 4)
- 4 BOC's reps of fortune? (6)
- 5 Why you can't pick up Blackfoot? (3, 3, 2, 6)
- 6 Hendrix shouted him (3)
- 9 This Craig had young blood (7)
- 10 7 were back in it (5)
- 15 This Peart's a pal of 22 (4)
- 16 April Wine's Mr Mercer (5)
- 17 Queen like it hot (5)
- 18 Boston's Mr Goudreau? (5)
- 20 Loaf's ringer? (4)

**Solution on page 46**

# FOR SKYNYRD FANS ONLY



A Skynyrd aficianado? A Southern Boogie skolar? Or just a smart-ass? It doesn't matter as any of the three will qualify you for perhaps the most difficult competition ever devised by the *Kerrang!* think-tank. One to sort the men from the boys.

The first six extrants who successfully fathom the questions below will each receive 'Freebird' picture disc singles and a copy of the 'Gold And Platinum' double album, while six runners-up will get albums only. Answers on a postcard to Lynyrd Skynyrd Competition, PO Box 16, Harlow, Essex.

1. Larry Junstrom and Rickie Medlocke are both former members of Lynyrd Skynyrd; who do they pay for now?

2. One Skynyrd song appeared in the soundtrack of a Burt Reynolds movie

(a) Which film?

(b) Name the song

(Just one answer is sufficient to score full marks but if you manage both you are definitely a diehard fan)

3. Original guitarist Ed King once played with a very popular American psychedelic band who had one monster hit single.

(a) Name the band

(b) The title of the single

(Again just one answer will do but the first five entrants who get all five questions right will receive a bonus prize).





Orion needs support

I WOULD like to write to any female headbangers between 13-16 into Thin Lizzy, Quo, Priest, Heep, Genesis and Cheap Trick. My band named Orion need support so come on all you Chilwell headbangers. Rob 'Axeman' Ledwitch, 24 Burton Drive, Chilwell, Beeston, Nottingham NG9 SNS.

I AM an 18 year old male headbanger from Texas and into Motorhead, Saxon, Maiden, Priest, Venom, Holocaust etc. I play bass for an all HM band and would like to exchange info with anyone into metal. Casey Orr, 1820 Jocyle, Arlington, Texas 76010, USA.

KISS, ALICE Cooper. I would love to correspond with fans to trade information on either one. I'm 28, but welcome all ages. Andre Dubois, 1511 St Helens Apt 915, Longueuil JYK 359, P. Quebec, Canada.

# PENPALS!

Just send your details to Penpals, Kerrang! 40 Long Acre, London WC2. We'll print as many as we can in each issue of Kerrang!

16 YEAR old Dutch rocker would like to hear from people who have live tapes of Geddes Axe, Mercyful Fate, Anvil, Sweet Savage, Van Halen and other heavy unknown stuff that we can exchange. Bart Kamp, Pyperstr 32, 7604 K2, Almelo, Holland.

SWEDISH GIRL wants penpals who love Girlschool, Joan Jett, and AC/DC. Aged 15-20, send photo if poss. (I'm 15). Birgitta Ostman, Nybovagen 4, 5-89035 Husum, Sweden.

SWEDISH, 17 year old HR/HM freak would like to get in touch with British metallists into Scorpions, Van Halen, MSG, Sabbath, Accept, etc. I've also got a HM fanzine, so anyone interested in exchanging information, are welcome. Johan Brannstrom, Husargrand 5, 17530 Jarfalea, Sweden.

I'M A 17 year old male into Jim Morrison and the Doors, Cream, Zep, Hendrix, Joplin and other HR bands. Would like to write to females/males anywhere. Gary Parsons, 315 Bensham Lane, Thornton Heath, Surrey CR4 7ER.

15 AND 16 year old headbangers from US want to hear from male and female headbangers everywhere, 14 and up. I, John, am heavily into Kiss and would like to set fire to commercial filth, while Dave is into Ozzy, Cheap Trick, Hagar, Scorpions etc (anything loud). Write to John Donnelly or Dave Mattson or both at 16650 NE. Hoyt, Portland, Oregon USA 97230. Picture appreciated but not necessary.

17 YEAR old male metalhead (and amateur guitarist) would like to get in touch with any female/male interested in Priest, Maiden, Sabbath, Raven, etc. Looking for info on Deep Machine, Tytan and Sweet Savage. If you need any help on US metal like Y&T, Riot or other local bands, please write. Willing to exchange demos and tapes. Gene Jun, 5600 Trailside Ct, Castro Valley, California 94546, USA.

TALL GUY (20) would like to meet a lady his own age and into intense, melodic music to share his permanent lunchbreak with. Fave raves of the moment are Stones, Blackfoot, Maiden, early Priest. Peter Blake, 3 Hawkwood Road, Sunbury on Thames, Middx.

I'M 15 years old and looking for any males out there between 16-19. I'm into Sabbath, Ozzy, Gillan, Saxon, Quo etc. I'm a leather and bikes lover. Anita, 115 Churchill Road, Bentley, Walsall, West Midlands W52 0AZ.

WOULD ANY fellas out there in Kerrang-land like to write to a loony female (24) into Whitesnake, AC/DC, Rush and anything worth listening to. (Most of the time I'm in straight jackets as well). All letters answered, all ages welcome, photo if poss. Kool Jood, 47 Haig Crescent, Newcastle Upon Tyne NE15 6OL.

MELANIE WANTS to hear from anybody and everybody who's into the one and only AC/DC. Melanie, 215 Rosliston Road, Stapenhill, Burton-on-Trent, Staffs.

WOTCHA! I'VE got 148 Status Quo tracks and I'm conducting a Quo poll. If you want to vote, just send your fav 10 tracks and fav 3 albums to me. In order of preference. Kevin Hoile, 41 Springhead Road, Faversham, Kent. (We'd like to see the results. — Ed, Kerrang!)

I'M A 13 year old HM/HR freak into AC/DC, Maiden, Motorhead, Saxon, Lizzy and Gillan and I was wondering if there were any fun loving young females out there into similar groups. I like going to gigs. I'm a bit lonely so if some of you lovely little wild-cats out there would scribble a few lines to me, it would be appreciated and so would a photo. Brendan Healey, New Road, Kilmainham, Kells, Co Meath, Ireland.

## FROM PAGE 7

say, it might happen one day, I don't know."

In the meantime, however, the Purple name, or rather legend, continues to be milked for all it's worth. Compilations, re-releases and a great deal of material rejected by the band has already been nudged onto the market and another LP, 'Live In London', a BBC recording from 1974, is already on the way.

"Those things are put together by a bunch of prats who have no idea what it meant to us all. It's terrible, though I wouldn't mind quite so much if they sent me a cheque now and again. I haven't had a penny from the Deep Purple organisation since 1973 — no, that's not strictly true, I've had £70 a month which is a life insurance thing."

Despite this tight-fisted attitude, though, Ian's managed to keep his bones fairly well covered (a touchy subject not to be entered into here), and build a post-Purple career that continues to go from strength to strength.

"Money's always just come to me as a result of something I've done," he explains, "If I didn't enjoy what I was doing then I'd be a carpenter. I love working with wood, I love the feel of it, and I make a lot of my own furniture and things like that."

THOUGH certainly not the only reason, money, or rather lack of it, was clearly an important factor in the departure of Bernie Tormé who, along with his band, The Electric Gypsies, will play below Gillan at a one-day festival in Belgrade in early September.

"Yeah, I think that probably was one of the reasons he left," admits Ian, "but we were making a loss so it would have been unreasonable to pay anybody any more. We all get the same in every respect, we're on a five-way split, and basically we were showing a loss individually though we were gradually moving into the profit area."

"Now Bernie's running his own band, though, he can see where all the money goes. I know he said that to Phil Banfield. It's the realities of life, y'see. We don't deal in beads, we deal in cash — or credit cards — and over the last few years it's been hard to survive."

One way to make it easier, of course, would be for Ian to sell his house in Pangbourne, near Reading, and head for the warmer, wallet-sparing climes of the nearest tax haven. It's a proposition that brings the wryest laugh of the afternoon.

"The track record speaks for itself. The most damaging thing you can do as an artist is move out of your natural environment and into a false, artificial one which is what most tax havens are — totally non-creative and totally crippling."

He downs the remains of a third pint.

"The real wealth, not the riches, lies in the satisfaction of your art."

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# KLASSIFIEDS

## PENPALS

**QUO FREAK**, 17 seeks female for gigs, pubs, etc. in the Kent Area. All letters answered if photo enclosed. Dave Pearce, 173 Plains Ave, Maidstone, Kent.

**BLONDE** 18 year-old, BMW owner, seeks femme 18+, looks unimportant, for gigs, in Southern area. Loves Hawkwind, Rainbow, AC/DC, Rush, Queen. Box No K51.

**WANTED GERMAN** penpals to help me learn the language. I'm female, 22 into MSG, Scorpions, Magnum etc. Box No K52.

**GUY 17** seeks female headbanger of 16+ into Zeppelin, Purple, AC/DC, Motorhead, for gigs, etc. All letters with photo answered. Box No K53.

**GIRL 22** seeks penfriends from outside the British Isles area, into Girlschool, Saxon, Riot, Rainbow, Quo, Ozzy, etc. Box No K54.

**STATUS QUO** freak, 16, wants female 15+, also likes Whitesnake, Foreigner, Blackfoot, Photo? Box No K38.

**WANTED FEMALE** 'Eadbangers' 13+ into AC/DC, Maiden, etc. Photo appreciated. All letters answered. Dale 'n' Tim, 28 Northfield, Bridgwater, Somerset.

**SYDNEY, N.S.W.** Looking for male/female friends around 14 years. Am going to Sydney in August '82 so hurry please. Into Quo, Queen, Blackfoot, Saxon, David, 33 Coppice, Impington, Cambs, CB4 4PP England.

**20-YEAR-OLD**, HM fan would like to meet male and female rock fans, between 17-22 for gigs, going to pubs, etc. Write now to John

Murray, 57 Fairway Avenue, Kingsbury, London NW9 0EL.

**GIRL, 20**, seeks fellow christian headbanger to write/or gigs (S. London area). Into Quo, Who, Rush, Lizzy, Saxon, Zep, Rainbow etc. Box No K40.

## PERSONAL

**SHY GUY** (21) wishes female for companionship, gigs, etc. must live in Edinburgh area. Box No K48.

**BORED LONELY HEADBANGER** 16+ wanted to form club East Midlands area. Details S.A.E. Box No K41.

## MUSICIANS WANTED

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## FAN CLUBS

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**DIAMOND HEAD OFFICIAL CLUB** details SAE designs, 156 Lightwoods Hill, Warley Woods, Warley, West Midlands. **FREE OFFICIAL TEE SHIRT** every new member.

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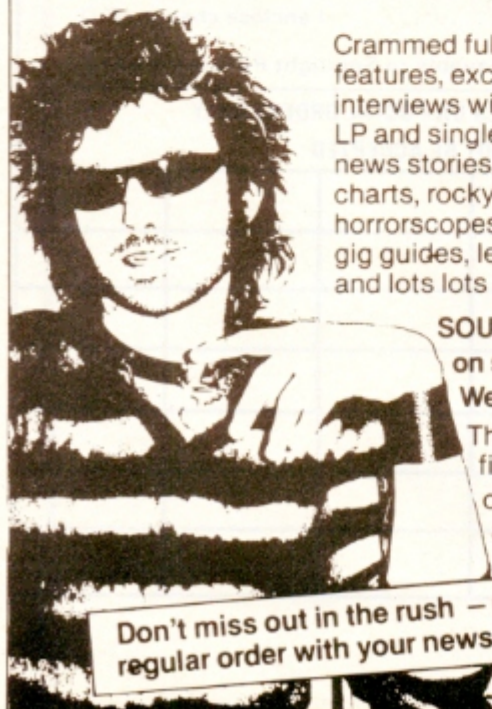
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**16** Van Halen; Twisted Sister; Aldo Nova; Stones; Handsome Beasts; Status Quo; Carlos Santana; Joan Jett; Scorpions; Girlschool; Judas Priest.



**17** Aldo Nova; Deep Purple; Meatloaf; Gary Moore; Heart; Blackfoot; Montrose; Anvil; Lizzy; Queen; Slade.



**18** Robert Plant; Journey; Randy California; Rods; Free; Riot; Y&T; Stones; Motorhead; Iron Maiden; Bernie Torme; Van Halen; Cheap Trick; Rory Gallagher; Blue Oyster Cult; Queen.



**19** ZZ Top; Brian May; Raven; Venom; Budgie; Marillion; BOC; Billy Squier; Jon Lord; Y&T; Nazareth; Golden Earring; Jimi Hendrix; MSG.



**20** Judas Priest; Stones; Mick Box; Saxon; Motorhead; Spider; Don Dolken; Ted Nugent; Angel; Cheetah; Rock Feinstein; Who.

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# **RAGE** **DAVE LLOYD**

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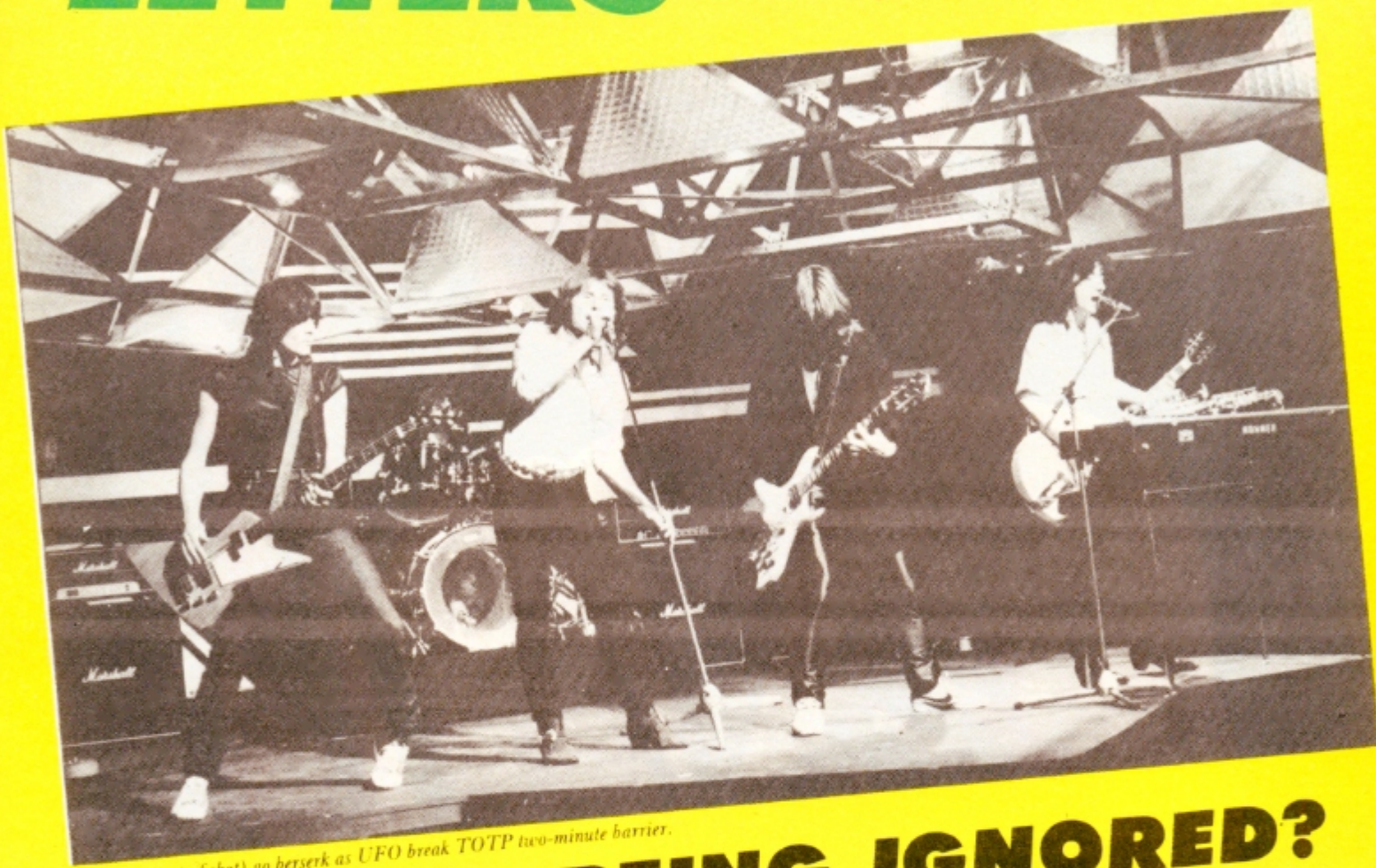
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# LETTERS

Say it loud to:  
Letters, Kerrang! 40 Longacre, London WC2.



Fans (just out of shot) go berserk as UFO break TOTP two-minute barrier.

## ARE YOU BEING IGNORED?

BEING A fan of all good HM, I sat down with baited breath to watch AC/DC on Top Of The Pops the other Thursday. Having endured 15 minutes of banal and tedious reggae and disco (typical of the programme), on blasted AC/DC with the opening strains of 'For Those About To Rock'. 'Great' I thought, five minutes of Metal Mayhem! I was wrong. AC/DC had just two minutes!! Disgusting!

For a programme that supposedly reflects all aspects of popular music, I have the distinct impression that the TOTP producer is biased against anything near to HM or HR. Gillan, Motorhead and Status Quo are the only bands featured regularly, giving the impression that HM starts and ends with Lemmy, Rossi and co.

TOTP is not the only offender. The National Press are also guilty. That ultimate comic 'The Sun' has featured Iron Maiden and Status Quo only on its music pages in the past year! The media as a whole seems to deliberately ignore a large and popular section of the music scene, and when forced to highlight HM, treat it with a less than equal impartiality —

the kind with which it greets other kinds of music ie romantics, disco etc. I wonder how many HM freaks think and feel as I do? I reckon it's about time we made ourselves heard!

I'M WRITING on behalf of many disillusioned MSG fans throughout the country who were upset, distressed even, to hear of the sad departure of our hero, Gary 'Superstar' Barden, and even more distressed to hear of the arrival of Greasy Bummer, sorry, I mean Graham Bonnet.

Good ol' Gaz was only in the group for just over a year, and he didn't get to show his full potential (he can come and show me his potential anytime!). He was just becoming well-known and everyone was beginning to recognise him as MSG's front man. What is Schenks going to do without him? Who's going to write all those masterpieces? Bonehead? I don't think so somehow.

Bonehead hasn't got a voice that is as versatile as Gary's, nor does he possess Gary's stage presence. I bet Bonehead doesn't do breathing exercises and press-ups to aid his singing voice, 'cos he hasn't got one (and he hasn't got a singing voice either!).

Let's face it, Bonnet's a prat and there's nothing anyone can do about

it, not even his doctor. Anyway, my friends and I reckon Gaz should come back, 'cos that's what the true MSG fans want. We prefer the original MSG to the present line-up but Cozy Powell needn't feel flattered — we didn't like him anyway.

Come back Gary Barden. If Gary Glitter can, anybody can.

From a sexist female who thinks Gary Barden is the best thing since the West German football team. Newcastle Upon Tyne.

WHAT THE hell's wrong with you? I thought it was looking good when I started buying Kerrang! but for many issues now the mag has actually failed. The thing I'm bloody complaining about is the fact that the magazine doesn't have an idea which category it comes into. Firstly it's Metal Mayhem (great, what was wrong with that) and you did great features on heavy groups. Then you start going bent. It became 'Britain's Greatest Rock Mag' (or words to that effect) so you could include what are good groups in their own right and still rock (yuk to me) such as Queen

### KERROSWORD! ANSWERS

ACROSS: 1 Robert Plant. 7 AC. 8 Turn Me Loose. 11 Trower. 12 Allied. 13 Steel. 14 Carry On. 19 Led Zeppelin. 21 Dear. 22 Geddy Lee. 23 Lemmy.

DOWN: 1 Ready An' Willing. 2 B.B. 3 Terry Dark. 4 Agents. 5 Too Hot To Handle. 6 Joe. 9 Stevens. 10 Black. 15 Neil. 16 Jerry. 17 Space. 18 Barry. 20 Dead.



## CALLING ALL MAIDEN FANS

I'M SURE a lot of you have noticed the sudden increase in Maiden fans due to the recent masterpiece — 'The Number Of The Beast'. However, this could be the beginning of the end for Maiden as singles such as 'Run To The Hills' are too commercial (remember Rainbow).

I'm already sick of little idiots walking around with 'Beast' T-shirts and saying how wonderful Bruce is. Unlike posers, us true Maiden fans haven't forgotten 'Iron Maiden' and 'Killers' which are also ace albums. What a lot of these fools don't realise is that Paul Di'anno put a lot of work into Maiden and when he left, Bruce was joining an already well-established band. So if any of you lot want to get into Maiden, buy 'Killers' and have a real good listen — it's magic! Phil of the Friar Park Rockers.

and the Stones. Getting confused readers? I did!!

Now it's 'Heavy Makes You Happy' as the plug line, but this is where you benders go wrong. If you think that down-rated mod group The Who are heavy and if I see Steve Miller in Mayhem, then Angel Delight is cement.

Just make up your minds 'cos up and coming headbangers are getting confused walking around with such a mix as Motorhead and Queen on their backs. Although you made a joke of Bucks Fizz doing the harmonies for Motorhead, will we now see young kids with Bucks Fizz glitter patches on their backs! Loboe, Yorkshire.



THE BABYS on the verge of requiring a nappy change.

JUST TO compliment you on at last covering some of the lesser known bands and artistes ie: Angel and Bryan Adams. However there arte two superb artistes you have neglected. One is a guy called Eddie Money who although not Heavy Rock, is a great Rock singer with excellent songs. Check out 'Rock 'n' Roll The Place' from his second album 'Life For The Taking'.

My main reason for writing is to demand a feature or a whole issue devoted to the world's most underrated band of all time. Of their six albums, the last three, 'Head First', 'Union Jacks' and 'On The Edge' are true classics. Indeed, John Waite's solo album 'Ignition' is a killer! The band is of course The Babys.

Where were Journey before Jon Caine joined? OK, they were popular, but not until 'Jay' joined and wrote the superb 'Escape' album did they have their first number one platter, thus achieving Mega Status. Who replaced the legendary Carmine Appice in Rod Stewart's band? None other than Tony Brock, ex Babys drummer. They've had quite a effect so let's see something on the band. Mark Phillips, Burnt Oak, Middlesex.

AS I was standing at the bus stop the other day, two young lads walked up to me. One possessed Saxon and AC/DC patches, while the other had a large Kiss patch on the back of his jacket. They noticed that I had a Led Zeppelin T-shirt on. The boys, who were about 13, looked at me and one of them said: 'I see you like Led Zeppelin' to which I replied: 'Yes, they're the best.' The lads agreed, so I continued: 'I think Led Zeppelin's first four albums are the best' and they agreed. Then I added: 'I also like 'Physical Graffiti' but was greeted with: 'Who are they?! Crazy innit?!'

Tony Plant, a Led Zeppelin fan from Misty Mountain Crescent, Gallows Pole, near Black Mountain Side.

GARY POTTS, your letter in Kerrang! No 19 was crap! AC/DC hardly use any special effects in their show and if the tickets were £15.50 I'd still buy one. They are brilliant entertainers who keep on pounding throughout a gig. If Angus is not doing the dying fly then he is on the drum kit mooning! Either Hell's Bell is ringing or the cannons are going off.

The fans pay more for entertainment as well as music, so don't say this band doesn't work hard. Lill, Cambridge.

DEAR ZEPPELIN Smart Arse (Kerrang! No 20),

It just shows how smart you are, because you are wrong about Jimmy Page's symbol, as it is ZOFO. Can you prove it? I hear you ask. 'Yes' I reply. Last August I waited outside his house in Windsor with a couple of mates for six hours to meet him. When we saw him, that was one of the questions I asked, and he said it was ZOFO. The 'Z' was the product of a 'doodle', yes a doodle drawn while on the telephone, and he

just took it from there.

It goes to show that you, Led Zep, smart arse from Essex, are really the 'totally uneducated ignoramus'.

Dave, an even smarter Led Zeppelin smart arse from Slough.

HAVING JUST returned from a world tour with my band 'Woman's Corpse', I had to get up to date with what I had missed, so I bought Kerrang! (they don't sell it in Madagascar!) and turned to the letters page to be thrust into deep anger by reading Skippy's 'Battle Of The Bands'!

Could Brian match up to Bon? Of course he could, they are both just as bad. Is Bonnet to be Barden's superior replacement? How could he be? Bonnett's a puff with no vocal talent at all! Ozzy's a lout? How could you say this? He's better with Sabs than Shrimpo Dio. How can you compare crap like 'Voodoo' with 'Children Of The Grave'? AC/DC versus Quo? Both are big yawns. Tormé versus Gers. Gers is Polish and Tormé can't even play his guitar without a screech every second. 'Nuff said there. Gillan and Coverdale? Both said that they each had a great band now! Gillan's band was good until the 'Future Shit' album, whereas Whitesnake were never good.

However, what made me really sick was Roth versus Jabs. I'll admit that Jabs is fabs but Roth did play that magnificent solo on 'We'll Burn The Sky', so if you call him 'an old turd' you need a brain insertion. A Wimbledon F.C. West Banker who sings 'Harry Bassett's Drunken Disorderlies'.

I AM writing to you mainly to give Kerrang! a kick up the back side due to its gradual decline in standards over the last few weeks. The decline is mainly due to one man — Howard Johnson. Kerrang! No 20 exhibited some of the worst so-called journalism I have ever had the displeasure of reading. The main areas of Johnson's pitiful excursions were in the reviews of the two HM Records albums by Split Beaver and Bitches Sin. The review of the latter's debut album was the worst slugging of any album I have witnessed. Spurred on by my interest to hear what seemed to be the worst album ever made, I went out and bought it. As I suspected it was one of the most pleasing efforts I've heard this year. The inaccuracy of the review is quite disturbing and one wonders whether I had bought the same album. Yes, there are crashing guitar riffs but none familiar to me. At least they write original songs, unlike The Hunt, who have to resort to a remake of 'Fire' to fill up the space — an album which Johnson raves over.

Split Beaver have their album degraded for another reason, because Paul Birch, head of HM Records, chose Split Beaver rather than Last Flight to make an album. OK, Paul Birch might have made a mistake — we all do — but the record business is based on signing bands whom the head of the labels think will have a chance. The point is that Split Beaver have made an album and Last Flight haven't and it seems grossly unfair to Split Beaver to have their album flayed due to spiteful bitching by Johnson.

Charles Fentiman, Birmingham.



GARY BARDEN: replaced by a prat, says MSG fan.

MY GOD... what's happening to Kerrang! All of a sudden it's getting quite good! We had the Y&T double page and now we have the Angel picture. Wowie!

Howard Johnson did a great job on the Angel discography and I agree with everything he says about 'Sinful'. So much so that I am challenging all the crap-heads out there who took one look at Angel and decided they are crap, regardless of the fact they haven't heard them!! Okay music lovers (!?!), go out and buy 'Sinful' and play it a couple of times. If then you can't appreciate the fantastic musical ability of the boys in white, then I will refund your money. Now you can't get fairer than that can you? Come on, if Rainbow can make the British charts, then Angel certainly can.

Ginger, Geordieland.  
PS: I agree with Debra Brown. The Southport Floral Hall crowd are a bunch of w---ers!

## SDP to rule Saxon style

DOES THIS mean that Shirley Williams will wear a leather jacket and silver spandex trousers? Trog, Gatley Cavern, Herefordshire.

## Priest fined for indecent exposure

I THOUGHT this headline from the 'Leicester Mercury' might amuse you. I always knew Rob Halford would go too far one day! Paul Cowles, Leicester.



**TWISTED  
SISTER  
DEE SNIDER**

